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RIGHT HAND



LEFT HAND

FINGERS AND FORTUNE

A GUIDE-BOOK TO PALMISTRY

BY

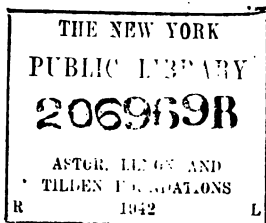
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SECOND EDITION—FOURTH THOUSAND

LONDON

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17 JAN 10 1942



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PREFACE.



A BOOK on any subject which, like Chiromancy, has been so ably, and, from the vastness of the volumes, apparently so exhaustively treated, may need some apology, and this apology lies, I think, in the fact that of late years only one man has really and deeply considered the subject.

Although Chiromancy has lately attracted a great deal of attention, and consequently has produced a certain number of books, a careful consideration of these volumes will show us mere reflections and translations from Desbarrolles, and I think that the praises often showered on some new English work on palmistry, and the favourable manner in which it is compared to Desbarrolles, simply mean, if one could get to the root of the matter, that English is easier reading than French, especially such technical French as one finds in "Les Mystères de la Main." What perhaps appears a reading of a line unknown to Desbarrolles is frequently but the happy finding of a word which

conveys to the English mind what he failed to make clear.

Now, in all other branches of study there are only too many finger-posts and guides. The man who wished to learn a half-forgotten language would find many writers whose researches might, in greater or less degree, be of service to him. If he were really desirous of mastering the language, root and branch, with a view, perhaps, to finding fresh readings of hitherto dark passages, he would not so pin his faith to one of these writers as at once to discard as a misleading Will-of-the-wisp any other who ventured to differ from the first. Rather, I think, would these differences lead him to a more careful examination of the varying views held by these two writers, their reasons for them, and what other writers had to say on the subject. Why does no one do this with Chiromancy? Surely no other thing which once so engrossed people of all classes, and which is now again arousing a half-believing, half-doubting, and wholly curious interest, has been treated with the abject *uninquiringness* assigned to palmistry. "Are you

interested in it? Read 'Les Mystères de la Main.'"
You have read them, and would know more.
"Read ancient writers on the subject; but where
they differ from Desbarrolles, disbelieve them."
This is the manner in which palmistry is treated.
Is it fair? On no other subject would the opinion
of one man, however great, be so regarded.

Condorcet has said that a science always reduces
itself to a well-constructed language, and this is
peculiarly the case with palmistry. Chiromnomy
answers to the alphabet, its varying forms corre-
sponding to the letters and their modifications.

Lines, which are equivalent to verbs with all
their moods and tenses, and all other signs found
in the hand, with the meanings given to them
by great authorities, should be learnt as words,
and their contexts would be in a language. This
done, and done thoroughly, the student of ancient
languages, eager to revive old editions, and clear
up disputed points, will, by seeking for roots and
derivations, try to find a reading at which no
one can cavil.

In palmistry people do not do this. They

find an unexpected line, and instead of trying to discover from its source, or root, any definition of it, they fly to Desbarrolles. If he does not explain it, they decide that it has no meaning. Now if, instead of so deciding, they would seek cause and effect, and then by constant study of examples of this line, strive to discover some explanation which each fresh example confirms (especially when correlative variations can be found), palmistry would cease to be restricted within Desbarrolles' wide but slightly superstitious limits, and things might be explained without recourse to the "Astral fluid."

I have no intention of disparaging, even indirectly, the authority to which palmistry owes so much, but exclusive reliance on even a great teacher can hardly fail to bring some mischief in its train : it is always apt to stifle individual research, and individual criticism, and thus errors are canonized with excellences. This is conspicuously the case with regard to Desbarrolles, who combines marvellous chiromantic insight with *the most grotesque* superstition : it is moreover

clear, that except under very special circumstances the experience of many must be greater than the experience of one, and the wider observations of the insignificant multitude often correct the speculations of the gifted few. To my thinking, Desbarrolles' conclusions are to some extent vitiated by the fact that they are chiefly drawn from French hands, in which, according to my experience, everything is peculiarly accentuated. I find that many things which Desbarrolles mentions are rarely visible in the hands of English people marked *exactly* as he describes, although careful and minute study will show lines, slightly varying and less pronounced in their marking, answering in their results to those named by him.

I have in this little volume attempted to present, as concisely as possible, the results of ~~my~~ my own researches into the art of palmistry; and though I owe much to Desbarrolles and some earlier authors, I have committed nothing to paper that is not abundantly corroborated by *my own experiences*.

INTRODUCTION.

“There is a tide in the affairs of men, which, taken at the flood, leads on to fortune.”

BUT how to take it at the flood, the time when the flood is for and not against us, this is what we would all know. This is what has led men of all sorts and conditions, at all periods of the world's history, to consult seers and prophets, magicians, witches, fortune-tellers, clairvoyantes, palmists, and planchettes.

Between the titles of fortune-teller and palmist, used so indiscriminately, there is a vast difference. To the ordinary gipsy fortune-teller, the palm of a hand is but a plain on which to track the steps of fair women or dark gentlemen, as the case may be.

As far as I can make out, the gipsy who goes

on any system at all, bases her statements on the influence, good or evil, of the ruling planets. These planets, as I will explain later, are marked in the hand by mounts at the base of the fingers. I do not myself thoroughly understand this system, for I have always regarded it as too empirical to be worth any study. I suppose, however, that everyone

“Who loves to view” mankind “with curious eyes,
And moralize,”

has noticed the attraction of type to type, which is rarely that of like to like.

Colourless, washed-out men, are, for instance, greatly attracted by rather dark, radiant women; men “between colours,” as the gipsies put it (by which I believe they mean a person with light hair and dark eyes, or dark hair and light eyes), often sharing the same fate. To the latter, or to some one much of their own complexion, I think this type of dark woman usually inclines.

These hazy deductions seem to me the only physical clues to probable influences, although gipsies and palmists (whom, for want of a better

adjective I must class as planetary) carry type reading to great lengths. They declare themselves able to describe the complexion and height of your husband or wife, of the man or woman you love, of your greatest enemy, and of your greatest friend.

✓ This form of fortune-telling seems to me to rank with "laying of the cards;" the things so read may be of such marvellous correctness as to compel belief, *bon gré mal gré*, but no possible *raison d'être* can, so far as I see, be found. My own experience of planetary palmistry is that amongst the many things related to me, none were of absolute accuracy.

The palmist proper works on a system which, resting on the study and reading of character, is at least not wholly unreasonable.

This basis, cleared by D'Arpentigny from the rubbish with which ages of superstition had obscured it, enabled Desbarrolles to raise the elaborate system given to the world as "*Les Mystères de la Main*."

That my own views are not always in accord

with those of Desbarrolles I have already said, but all followers of the lines of the hand owe more to his researches than can be easily calculated.

Working on this system, it is quite possible for a really clever palmist to describe the mental characteristics of persons strongly influencing the line of fate studied. To do this correctly, however, every trait must be minutely examined, but if this is done thoroughly, careful consideration of the qualities likely to influence, attract, or repel such persons, and also of the effect probably produced by them on others, make it perfectly possible to sketch the character of prominent influences. Putting in the colouring, however, seems to me wholly impracticable, for if one man, born under special planets, is predestined to adore a particular type of woman, it is at least possible that another man, born under the same influences, may be equally devoted to her, and in such a case, how would it be possible to distinguish the one destined to win her favour?

This difficulty was brought to my notice by

hearing the fortune of a friend of mine told by a planetary palmist. She described a man who was in love with her accurately enough for us to recognize him as one of two brothers; but, as both were much devoted, and of exactly the same type, it was impossible to tell to which she referred. We enquired if more than one man of this type appeared in the hand, and were told emphatically *No!*

From this vexed question I must, however, turn to review the chief points in hand reading.

FINGERS AND FORTUNE.

CHAPTER I.

FINGERS.

PALMISTRY claims powers, which I will divide under two heads:—

I.—*To detect character and the past.*

II.—*To predict the future.*

These two heads, though distinct, are not unconnected, as I hope to show later.

Everyone, I think, will allow that character is shown by the hand, although many may object to its classification with all descriptions of past events, both on the grounds of confusing Chiromony with Chiromancy, and of combining what they cannot deny, with what they disbelieve.

There is, however, a large class of semi-

believers, who, while granting that character and the past may be, and are, shown in the hand, have no belief in future predictions, and to these my classification will, I hope, make many things clear. I, moreover, hold that past events so act upon and alter character as to become an absolute part of it.

Palmistry employs two methods:—

I.—*Study of the form of the hand—Chirognomony.*

II.—*Study of the lines of the palm—Chiromancy.*

For correct judgment these must be considered together, but their spheres are rather different.

Chirognomony deals almost entirely with character, and contains seven points of study:—

I.—*The length of the fingers.*

II.—*The knots on the fingers.*

III.—*Shape of the finger tips.*

IV.—*Length of the phalanges.*

V.—*Shape of the nails.*

VI.—*The thumb, which holds so important a place in palmistry as to make it a study by itself.*

VII.—*Mounts at the root of the fingers, or on the side of the hand.*

Speaking generally, long fingers, by which I mean fingers long in proportion to the palm, show a love of detail, apparent in everything, from the painting of a picture to the adornment of a dinner-table; in some cases it becomes a ruling passion, and I have known people in whom this love of detail is highly developed, whose feelings towards their friends were completely changed by the sloppiness of a pair of shoes, or an untoward putting of hands in pockets. It should always be remembered that the granting of a favour by a long-fingered man will be dependent on the impression made by look, manner, and dress.

Excessively long fingers often show a love of gambling, especially when the second and third are of equal length; but to determine this, one should consult the line of head. In some badly-endowed hands these fingers show a grasping disposition, restrained by no over-particularity.

Short fingers show a person who takes things *en masse*, who simply cannot be bothered with the details and small events of life; short fingered people are generally less impulsive than their

longer-fingered brethren, and less able to abstract themselves from their material surroundings, on which they are often very dependent. Mental anxiety, however, rarely troubles them, and they will patiently await long-delayed news of absent friends, though driven frantic if luncheon is late or tea cold.

Mr. A. R. Craig, in his "Book on the Hand," gives, amongst other quotations from the "Old Fathers of Palmistry," an excellent danger-signal to husbands. He says, "Observe the finger of Mercury—that is, the little finger—if the end exceed the joint of the third finger, such a man will rule his house, and his wife will be pleasing and obedient to him; but if it be short, and reach not the joint, he will have a shrew, and she will wear the breeches." The joint referred to is, of course, the one nearest the nail.

CHAPTER II.

KNOTS AND FINGER-TIPS.

IN connection with knots, Desbarrolles talks much about "Astral Fluid," any reference to which would be sheer waste of ^{FALSE} time, so I will merely state that, as natural indications of character, they demand most careful consideration.

A KNOT on the first joint, nearest the nail, shows love of philosophy; a knot on the second joint, love of order, which may be shown by bringing into shape involved writings or companies, or merely by exactness in every-day things. Where both knots are found, orderly reasonableness reduces all philosophical speculation to calm consideration of known facts, the positive and useful conquering the imaginative and beautiful. If an artist has these two knots, he will be realistic in the extreme, and will employ his talent

in depicting domestic details, only fit for Aunt Louisa's story-books. A man with both knots and square fingers will probably be a mathematician, and become a slave to rule and symmetry. Fingers utterly devoid of knots have no order, although with square tips, there is love of its results. Such people like their rooms to be models of neatness, and expect to have 'all their properties within reach, but they make hay in their wardrobes, and havoc in their domestics' hearts.

The study of finger-tips is so closely connected with that of knots, that I find I must combine the two, and at once mention the indications given by the ends of the fingers. Observe, however, that these indications vary according to the finger, pointed tips of the first and little finger meaning totally different things, but into these infinite variations it is impossible to enter here

CHAPTER III.

SQUARE AND SPATULOUS TIPS.


FINGER tips are threefold.

A. Pointed fingers show imagination, a tendency to judge by first impressions, impulsiveness, and often great love of literature. In the last case imagination and impulsiveness find their vent in books, and Becky Sharp or the Esmonds have whole wealths of feeling poured upon them. Where, however, there is no such safety valve, the torrent of impulsive feeling will engulf some human being, for to such people some one must always be "best angel or worst devil." Still, corroboration of any qualities indicated by fingertips must always be sought in the general character of the hand. Often an imagination and richness of thought, which in some cases denote a poet, in badly endowed hands reveal the most dangerous of liars; those who believe what they say.

If the man marked with these signs is also shown to be a writer, he may be as truthful in everyday life as anyone can be who *must* put everything in the most striking light, and one may fairly trust him, as his imagination will be worked off in ink; but where no sign of authorship appears—beware! From the adornment of a tale, no thought of lacerating others' feelings, no regard for what one looks upon as truth, will deter him. To such persons truth is a thing incomprehensible, as they do not *think* it, and are positively unaware whether truths or lies fall from their lips. This is especially the case with remarkably supple fingers, bending backwards easily.

Usually, very pointed fingers denote want of logic, but this, as I will explain later, is shown by the shape of the thumb.

As a rule, persons possessing these fingers are ecstatic, and slaves to their own moods, which vary unaccountably. If one would sympathize with them, one must provide both musical pipes and sackcloth; for it is impossible to divine



which will be wanted. Where the knot of philosophy is added, there will be conflict between the instant seizing and applying of ideas regarded as inspiration, and the cavilling produced by a philosopher's anxiety to enquire into and analyse everything; while in religion an absolute belief in God will be combined with deep distrust of priests and dogmas; indeed, persons with pointed fingers and the philosophic knot generally have a religion of their own.

With the knot of order added, these fingers in a great measure lose their qualities, the stronger tendencies overpowering, without wholly effacing, the weaker ones, but the mixture is not usually a happy one.

B. Square fingers show reason; a desire to take time to weigh and measure all arguments before coming to any decision; when they are also supple, they sometimes indicate love of politics, sometimes interest in moral science, the mounts and lines which we shall examine later deciding between these alternatives. The knot of philosophy combined with these fingers shows a man who

reasons about everything, even Art. Such a man is usually cold, but at the same time possessed by a love of independence, which revolts at all injustice. He will doubt tenderness and be practical in all things, from religion to politics. These fingers are common in France, Paris especially, where the need of independence is so pressing felt. Great musical composers have square fingers with knots.

A woman with square and long fingers will, in ordering dinner, remember every bone in the house, and calculate with much exactness what will be left for luncheon next day; while with pointed, knotless fingers, she will bear in mind the most minute details as to some special person's love for sugarless puddings or curious sauces, ~~yet~~, probably, will entirely forget the meat. ~~David~~ Copperfield's Dora must have had such fingers.

C. Spatulous fingers, by which I mean those somewhat splay shaped, devote themselves to the useful, especially the physically useful, such as agriculture. Great gardeners often have them, *the first phalange* being very long in the second

and third fingers. Mr. Veitch's hand shows high development of this formation.

Such fingers have superabundant energy, and though at first sight war appears utterly opposed to the qualities belonging to this spatulous type, it often affords an outlet to a craving for action and excitement which must find vent. These fingers persistently occupy themselves, and when all else fails, devote their energies to putting things to rights—not from a love of order, unless that knot is highly developed, but simply to kill time; their motto is found in Desbarrolles' words, "Action quand même." To these fingers the material, the human, is alone worthy of interest, they would reduce 'all art to pure commonplace, preferring the latest efforts of daguerreotype, lithography, photography, crystoleum, &c., to works by the old masters.

All the qualities denoted by the above three points may be infinitely varied, so much so, indeed, that they frequently produce most perplexing contrasts and contradictions. *Thus*—Long fingers, with spatulous tips and smooth joints,

will show a love of detail centring in human interests, such as knitting socks for soldiers on foreign service, teaching in night schools, or working on a school board, the utmost care and attention being given to the smallest points in the work taken up. Similar fingers with *pointed* tips show interests devoted to art, literature, and all that appeals to the imagination; while, with square tips, they promise commonsense displayed in all small details of everyday life.

Short fingers with spatulous tips will only take interest in masses; they would organize clubs and crèches, but never think of supplying a rheumatic old woman with a shawl. With square tips they show great commonsense, applied to all big things, smaller ones probably remaining **un-**considered. Such fingers promise **admirable** secretaries to companies, clubs, or any **society** where clear-sightedness and power of managing "en grand" are needed.

CHAPTER IV.

LENGTH OF PHALANGE.

FINGERS are further modified by the length of the phalanges (the part of the finger above each joint): the first, or nail phalange, long, shows a tendency to be more influenced by deductive than by inductive reasoning.

Should the first phalange be short in every finger, and the second finger be remarkably square-tipped in comparison with the others, I invariably find that it indicates love of animals, especially horses, and when, combined with this, the third finger gives promise of art, it further shows special talent for animal painting. Of this Mr. John Charlton, so celebrated for his paintings of animals, is a remarkable instance. I was asked to tell his hand at an evening party, but, as he was not introduced, I had no idea *who he was*, indeed, I fancied he was related to


our host. I said "You are an artist, and paint animals." At the end of the fortune our host said: "Now let me introduce Mr. Charlton."

The first phalange of the third finger *long* shows artistic perceptions; but whether they take form or not depends on the line which ends at the root of the finger, called Line of the Sun.

In sculptors' hands the second and third fingers are nearly of equal length, the first phalange of both being immensely broad, thick, and long. I first observed this in the hand of the late Mr. Thornycroft.

The first phalange of the little finger long and square, shows taste and talent for business, but if long and pointed, it tells of eloquence; not always that of the orator, but great aptitude for clothing thoughts in words.

Once when lunching at a shooting lodge, and asked to tell fortunes, I was so much struck by the excessive development of the first of these formations in the hand of my host, that I could not resist commenting on the apparent burial of such *business genius* in country life; he laughed, but



said nothing. On the way home, however, the friends who had taken me, said, "You were wonderful about Mr.—; when quite a young man, he organized a huge business, which he still directs; the profits are enormous, and his wealth and talents have won him great position."

The second formation is usually found in the hands of successful barristers.

The second phalange shows love of argument, whilst the third refers only to material interests, and speaks of laziness, selfishness, love of comfort, or their antithesis, according to its length and thickness. Of the particular aptitudes promised by length in the second and third phalanges, I have no special experience to make detail interesting, and have not, as in the case of the first phalange, discovered readings not found in "*Les Mystères de la Main*."

Phalanges are much modified by the knots of philosophy and order, but into this I cannot now enter. Many variations caused by them may be deduced from the sketch I have given of their *qualities*.

The fanciful dedication of the fingers to particular planets, Jupiter, Saturn, Apollo, and Mercury, only amounts to saying that they are related to certain domains of character, supposed to be under the protection of special planetary deities. Thus the first finger, dedicated to Jupiter, speaks of inspiration, enthusiasm, love of poetry and all literature, or the absence of all such qualities, and points to fame or mediocrity, as length and shape decree. The second finger, Saturn, may tell of music, melancholy, agriculture, or mathematics, according to its shape and the length of the phalanges.

The third, Apollo, tells of love of the beautiful and all forms of art; while the fourth, Mercury, speaks of business or eloquence, according to its endowments, also of chemistry, physical, and sometimes occult, science. Hence the presence of any special feature (marked by shape, length, knots, and varying phalanges) will point to the correlative quality in that particular domain of character.

CHAPTER V.

NAILS.

WITH regard to nails, I agree in the main with Desbarrolles, although in some small points I have found his theory too restricted. In "Les Mystères de la Main," he states that nails wider than they are long, and partially covered by skin, are signs of a quarrelsome disposition; but when found in hands free from all other marks of bad humour, they simply tell of a turn for quizzing and mockery, and also for criticism and contradiction. This, I think, is very true, but I do not consider it necessary that the skin should grow over the nails. Short nails, *pur et simple*, denote this, and also an analytical mind. I refer, of course, to the pink part of the nails.

In his later work Desbarrolles states that when these short nails are, or appear to be, bitten, *self will be as severely criticised as the world in general.*

but I do not myself believe that "biting of the nail" has anything to do with it. The most perfect illustration I have ever seen of the character above sketched was that of a gentleman whose nails were anything but bitten: they were most carefully *soignés*, each nail, although extremely short, showing a perfect half moon. Their owner was an absolute adept at all forms of criticism, quizzing, and narrative, never sparing himself when a story could be improved by painting himself in a ridiculous light.

These short-nailed people love to be *au courant de tout*. They also take great delight in the arrangement of their rooms; should it be done by a servant, they will alter everything, although the alterations are often too small to be noticed by any one not their fellow in finger and feelings: these nails usually show great talent for mimicry.

Of long nails I can find no notice in Desbarrolles' first book, and in his second he speaks only of "ongles longs et minces"; these, in his opinion, denote feebleness and often timidity. With this reading I agree, as very thin and brittle nails are usually accompanied by delicate health, which is so

frequently the origin of timidity. Nails long, but not thin, tell of an equable disposition, but should they be pink, it will sometimes be disturbed by a brief flash of passion. People with these nails love to see their rooms prettily arranged, but would never do it for themselves, when any one else could be found to do it for them. They rather lack the power of analysis and criticism, and are very averse to mockery and all forms of persiflage. Desbarrolles states that fluted nails indicate the profession or favourite pursuit ; the fluting he regards as indicative of a nervous irritation, which, by observation of the finger most fluted, will tell what faculty is chiefly developed. Thus, the third finger fluted would point to an artistic career, and the little finger, to one requiring eloquence. As to the truth of this, I can bear no testimony, as I have seen no striking examples of such fluting, and do not consider it a sign to rely on, unless supported by other evidence. Lines on the fingers, however, often announce the profession or pursuit, and are always of importance in character-reading. Lines going up the first finger *tell of energy and determination to succeed in every*

thing attempted : if crossed, difficulties will be encountered, but if the lines continue to go upward, the obstacles will be surmounted, and success ultimately attained. On the second finger a great number of lines indicate impulsiveness, while their total absence signifies too great deliberation. Lines on the third finger tell of love of art, which will, if the lines are deep and strong, be pursued in some form or other, while on the fourth finger, they may signify great energy in business, chemistry, politics, or acting, according to the development of the mount of Mercury, and of the hand generally.

CHAPTER VI.

THUMB.

MORE important, however, than the fingers is the thumb, which summarizes them all ; its three joints speaking of the three powers which rule the world—Love, Logic, and Will. The first joint (surmounted by the nail phalange) tells of will, the second of logic, and the third—on which rises the mount of Venus—of love.


The thumb alone, by its shape and the relative lengths between the first and second joints, tells whether there is force of will enough to mould a career, or whether all depends upon the chances of fate marked in lines crossing the palm ; often an indecision shown by want of length between the nail and first joint of the thumb, explains why brilliant opportunities have been missed.

Length between the first and second joints shows logic, not necessarily that of Mill, but the

tendency to reason out everything most carefully ; such people are positively oppressed by their power of seeing both sides, and when want of will is denoted by great shortness in the first phalange, hopeless indecision is produced by a habit of so closely considering all sides that no course seems clear.

This short first phalange is a striking instance of the manner in which very different qualities may be denoted by one formation. In a clever hand, with the line of head well developed, it shows inspiration, and is almost always seen in the hand of creative genius. Meissonier and Alexandre Dumas have short thumbs. In such hands the long second phalange expresses power of seeing things from many points of view, and of presenting them to the world in a light which cannot fail to attract. In the hands of great musical composers the first phalange of the thumb is usually quite short, and denotes inspiration, which the Mount of Saturn and the formation of the second finger will show to be that of Euterpe.

The first phalange long and broad, especially



if at all thick and coarse looking, while the second is short and unimportant, shows obstinacy often amounting to sheer pig-headedness; when, however, the phalanges are of equal length, it is the sign of an all-conquering will, its determinations being wholly based on logic. When turning back, the thumb shows generosity approaching prodigality, and is always indicative of lavish expenditure.

One feature in the second phalange of the thumb wholly overlooked by Desbarolles seems to me of much importance: this phalange is sometimes so small in the middle as to give the appearance of a waist. My own experience, and that of another amateur palmist, is that this formation indicates tact, only seen to perfection when combined with medium fingers; the kindest efforts to set people at ease will be elephantine if fingers are too square, while, if too pointed, impulsiveness often makes *words* gauche, though *deeds* are graceful. In very clever hands these thumbs show tact available at will; such people are society's pets, and, however criminal, always escape *censure* by some masterly "mot."

CHAPTER VII.


MOUNTS.

BEFORE proceeding to Chiromancy we must consider the mounts, which form a sort of connecting link between Chiromony and Chiromancy; for while their shape and size refer to character, the lines and signs crossing them belong to what is termed fortune.

Desbarrolles and other authorities classify them under Chiromancy; but I think this is a false division, as their testimony to character is of as great, or greater, importance than that of the fingers.

The mounts, like the fingers, are dedicated to planets, but three more, Mars, Luna, and Venus, are added.


The Mount of Jupiter, at the root of the first finger, tells of ambition, pride, religion; the *apparent contradiction* between pride and ambition



on the one hand, and religion on the other, being one of appearance only. A man ruled by Jupiter must be first in something, and thus the religious fanatic and the ambitious politician will have the same great mount crossed by different lines and signs. Absence of the mount shows irreligion or idleness.

The Mount of Saturn, under the second finger, often gives a tendency to fatalism and sadness, but in a happy hand, it promises wisdom, prudence, and success, despite all obstacles: it frequently shows great love of music, and is prominent in the hands of composers. Both excessive good and evil fortune are indicated by this mount, and decided by especial lines; in excess it gives taciturnity, sadness, love of solitude, rigid religion, asceticism, remorse, and sometimes even inclination to suicide; its absence shows misfortune or utter insignificance.

The Mount of Apollo under the third finger may indicate taste and talent for the arts, riches, success, glory, celebrity, genius, or "*la beauté qui charmé le cœur, la grâce qui fait aimer.*" In excess,



ts evil propensities are also numerous ; extravagance, love of money and fine clothes ; curiosity, obstinacy, and envy, while its total absence tells of a monotonous, or merely material existence.

The Mount of Mercury, under the little finger, often confirms its indications, and further shows invention, organization, readiness of resource, love of movement, dancing, &c. In excess, it threatens theft, falsehood, bankruptcy and other evils, while its absence shows a negative existence. Desbarrolles thinks very badly of a star on this mount, saying, that it indicates cheating and dishonour, but another, and very different reading is, I consider, worthy of notice.

A celebrated amateur palmist told me that she invariably found such a star to be the sign of a successful scribbler : possibly a mere writer of *feuilletons*, but that would be shown by the lines of head and of Apollo : she had seen it in the hands of many well-known authors, and my own experience of literary hands, though small, fully supports her view.

A peculiar and important cross on the line going

to this mount, and sometimes found on the mount itself, seems unknown to writers on palmistry. One of its branches often cuts the line of heart, and, in the last case I saw, a black mark on that line tallied with the cross.

I invariably find that this sign denotes *money losses and troubles, owing to the untrustworthiness of a confidential person*; in two cases, a much trusted clerk disappeared, taking with him large sums of money, while in a third, the partner absconded with £60,000 or £80,000. I have also seen this mark in the hands of two ladies, who had been disastrously deceived by their man of business.

I should, perhaps, say, that I foretold the first of these cases; but although my friend watched for the dishonesty predicted, it never occurred to him to doubt a man he had known and trusted for years; and on going abroad, he left this person, his confidential clerk, in sole charge. A fortnight later, my friend was recalled by the intelligence that his trusted servant had disappeared with £30,000.

On another occasion I saw this cross in the hand of a gentleman whose name was unknown to me, as I told his fortune at a bazaar; my statement as to past money difficulties and troubles connected with them, much surprised him, and he told me that the dates I assigned were quite correct; these dates I obtained by measurements taken from the cross and the dark mark on the heart line, to the line of life, where I found marks, showing business troubles connected with relations, into which I shall enter when treating of Chiromancy.

The Mount of Mars, which rises on the side of the palm, gives courage, *sang froid*, and self-control; also devotion and opportune impetuosity.

This formation is strongly developed in the hand of Sir Evelyn Wood, every point of whose career is marked by some of these qualities; his impetuosity must have seemed most opportune to Chemmum Singh, when, followed only by a Duffadar and two Sowars, he rushed to his rescue with a dash which scattered seventy rebels panic-stricken; some *sang froid* too was needed for

the ride home with Chemmum Singh on his horse ; it seemed impossible that the rebels should not discover the smallness of their party and pursue, yet, with a long journey before them, and a double burden on his horse, *ménager le cheval* was a necessity, and one Sir Evelyn never forgets.

Excessive development of this mount indicates anger, injustice, and even violence, while its absence speaks of cowardice, puerility, and want of self-command.

Next to Mars comes the Mount of the Moon, which by his description and illustrations, Desbarrolles appears to fix below the Mount of Mars, quite at the bottom of the hand. In some curious sixteenth century works on palmistry (to be seen at the South Kensington Museum), I find, however, that this mount is divided into *three* parts, the first seeming to touch, or nearly to approach, the line of heart ; it therefore seems that the old palmists considered it parallel with Mars, and dividing it from that portion of the palm called "Plain of Mars," which lies between the lines of head and life.

Of this plain, and of the quadrangle formed above

it by the lines of head and heart, I shall speak when considering Chiromancy; for, although their formation denotes character, the signs marked within their limits are inextricably connected with fortune; indeed, character and fortune can never properly be separated, as I shall show later.

The sixteenth century work, to which I have just referred, states that in the first part of the Mount of the Moon, transversal lines going towards the percussion (the outside of the palm) denote enemies, but if the lines are broken, they will be unable to hurt you. In the second part, similar lines show injury or danger from animals. I once warned a man of this, but he did not escape the danger, for two days later, when crossing the Strand, he was knocked down by a cab horse. In another case, when these lines showed injury from a similar cause, the spine had been bruised by a kick from a horse.

In the third part, that nearest the wrist, transversal lines signify travels and voyages; in this Desbarrolles agrees, and it seems to me evident that he considers the sphere of Luna limited to this part; *if the lines are cut through, it means ill luck in*

voyages. My theory that a voyage marked in your hand may not be your own, but that of some person whose travels are of even greater interest to you, has been strongly illustrated by recent events. I saw a voyage marked in a girl's hand, which evidently absorbed all her thoughts, but produced no *physical* effect; the rest of the hand showing that her daily life remained the same. A line rising from the wrist, and cutting the voyage, showed that it was crossed by a death, which, however, caused her no sorrow. This line is not given in any palmistry books, but its indications are invariably true, and of much importance.

Chiromancy further showed that at the time of the voyage this girl was entirely influenced by some one whose life was suddenly separated from hers by the interference of relations, while a line denoting a broken engagement explained this. She told me that a week before her marriage the man's father persuaded him to break it off, and go to India. While he was on the voyage his father died.

The mount itself, by its size and general appearance, speaks of imagination, "sweet melancholy;"

&c., and shows susceptibility to scenery, changes of weather, and all external influences. In excess it denotes caprice, causeless despair, and the old world vapours. Many lines on this mount show a tendency to be tossed on the current of other people's opinions ; but when the mount is smooth, personal convictions will be firmly, though calmly, adhered to.

The Mount of Venus covers the root of the thumb, and is bounded by the Line of Life ; when propitious, it promises beauty, love of beauty, gallantry, charity, tenderness, and "*le besoin d'aimer*"; but should the mount be sunken, all these qualities are wanting : in excess, it tells of coquetry, effrontery, vanity, inconstancy, idleness, &c., while its total absence shows coldness, egotism, want of energy, and tenderness.

To sum up, it will be seen from these remarks that Chiromony deals mainly, as I have said, with character. For destiny we must look rather to lines, remembering, however, that Chiromony enters into the question, since destiny not only may be, but *is*, affected by character.

CHIROMANCY.

CHAPTER VIII.

LINE OF HEART.

TURNING to Chiromancy, which, according to my division, deals generally with characteristics of the hand other than fingers or mounts, two kinds of lines have to be studied: the large lines crossing the palm and the smaller ones, often little more than scratches, found on the mounts. Of the large lines three, heart, head, and life, are usually regarded as chief; and although to my thinking the line of fate, where it exists in its entirety, is equally important, and affords more detailed interest, to avoid confusion I will classify them in the usual manner, calling the Saturnian (line of fate or destiny) the line of Apollo (or the sun), and the *Hepatica* (or line of liver) the three secondary

lines. My remarks on palmistry should perhaps be prefaced by stating that I do not consider it necessary to select any special time for examining hands, although many authorities attach much importance to it; neither do I think that manual labour affects the lines or shape of the hand so as materially to interfere with the readings of Chiromnomy or Chiromancy. I told the hand of one of the Oxford University crew immediately after the boat race, with, I believe, absolute accuracy.

The line of heart should rise on the Mount of Jupiter, and proceed, more or less straight, at the base of the Mounts Saturn, Apollo, and Mercury, to the percussion or side of the hand. The higher it rises on the Mount of Jupiter the better. Almost reaching the root of the first finger it shows idealization, but if cutting the root, or starting from the back of the hand, there is excess of feeling, from which jealousy will arise. Should the ring of Venus (to which I shall refer later) run parallel with it, this jealousy will be so *excessive as to make life with such a partner simply unbearable.*

Branches from the heart line towards Jupiter tell the number of persons who are, or will be, chiefly loved : their length, depth, and general appearance showing the degree of love felt for each, and whether joy or sorrow arises from it. This reading I invariably find true, although I can find no mention of it in any work on palmistry. I have further discovered that when a branch rising towards Jupiter has the appearance of being suddenly checked and thrown back upon itself, especially when a small, deep, red mark, with a tiny line cutting across it, is found on the heart line, the person most loved and idealized has proved wholly unworthy, and that, with loss of faith in this person, all faith has been destroyed : when another branch rises opposite this break, it tells that, later, the natural powers of idealization, so rudely checked, will be restored by love for another person, who, should the branch rise straight and clear, will as nearly realize the ideal as a human being can do. It is, perhaps, scarcely necessary to say that the person thus idealized is usually of the opposite sex. In rare cases, this power is of extraordinary

strength, surviving all failure and disappointment. I have seen a hand where a positive *hole* and break in the heart line showed the utter and hopeless failure of a person immensely loved; yet the line went on again, beyond this gap and break, telling of firm belief that although the seeming Koh-i-noor had been most inferior glass shining in the sun, the jewel itself was no delusion, but might still be found: even after this break, the line was again cut and crossed by little lines, showing disappointments and failures, but nothing destroyed a faith which I afterwards found to be the distinguishing feature in this life.

When the line of heart forms a fork, of which both branches are exactly equal, it is an unfailing sign of trueness of heart. In either man or woman you may place absolute trust if their hands bear this mark. It also tells of one love only. The person loved may die, disappear, or prove wholly unworthy, but no one else will ever fill the empty place. Other affections may arise, but nothing will efface the memory of the first and last real *love*.

Branches rising straight and uncrossed from the heart line show people who bring you pleasure, and who (if the branches run quite on to Jupiter) gratify much of your ambition for them; sloping downwards, however, they tell of disappointment in those dear to you; whether love survives disappointment and failure, these branches and the *feel* of the hand will tell; in a hand hard to the touch, it will not do so. Feelings of love and hate will be so strong that, although fighting for you through thick and thin so long as you are all they wish, once disappoint them and such hands will turn and rend you. The skin of the hand is very indicative of character, as when thick it shows selfishness and impenetrable self-esteem.

People with hands altogether soft are usually charming, and appear to sympathize with all your interests, but once gone you are utterly forgotten. The hand to trust is soft to the touch, yet firm; such a person will see with absolute clearness all faults and failings, but will love you despite them all. If you happen to be a scoundrel, he or she will tell you so quite frankly, but will never throw

you over in consequence. This I discovered for myself, and can absolutely vouch for, having told character quite truly from the feel of the hand, and a general view of its back.

I find all breaks, or deep red spots on the line of heart, indicative of heart troubles, the cause of which will, according to tradition, be indicated by the mount below which the break or spot appears. Should it be under Saturn it is fatality ; if Apollo, idiotic pride ; between Apollo and Mercury, stupidity and avarice ; under Mercury, avarice, ignorance, and incapacity. When the break or spot is very red, love has been very strong, and the trouble, shown by the break, has been correspondingly great. I must here impress upon my readers the marvellous manner in which lines change, for a line of this nature may seem to ruin a whole life, and yet the same hand, two or three years later, may show another branch rising towards Jupiter, and promising more happiness than the first could ever have given.

Close observation convinces me that six months *suffice to make a distinct difference in a hand.* I

do not, of course, mean that it *must* change in that time, but it *may* do so. Many hands, many lives, do not vary from year to year; but if, when the life changes, it affects the inner self, feelings, opinions, character, so will the hand change also. I think, too, that predictions are limited as to time, what I will call the probabilities before one being only marked a few years in advance. From three to five years I consider the usual limit, and people who have personally consulted Desbarrolles tell me that even his predictions do not extend over a longer period, except in special cases; some things, such as succession to title or property, being marked much farther ahead than others. Unanticipated changes and influences do not often appear more than five years beforehand; they may be shadowed out, but the kind of change or influence cannot accurately be defined until the signs surrounding them are fully developed. A man of strong will can change, or at least modify, his character, and as he does this, so does his hand change. Thus, a man persistently holding his heart in check by his head will gradually lose the line of heart. It will

not altogether disappear, but will become faint and broken, while the head line develops proportionately.

When the heart line rises from Saturn (the mount under the second finger), it is an ominous sign, and when formed like a chain, or fretted by little lines following its course, it denotes inconstancy in love ; while broken into fragments, it tells the same tale of friendship. A man possessing such a line, with the line of head and the first phalange of the thumb highly developed, will have immense power over his feelings, and will guide his actions by his head, even when suffering by so doing. To the one person he loves, however, he will sacrifice every one and everything ; and should the head line stretch *straight* completely across the palm, he will stick at nothing to obtain what he wants, his constancy being beyond dispute : such a man will remain constant for years, with scarcely even a shadow of hope.

The heart line of a vivid red shows love, ardent even to violence, and naturally promises great jealousy, while if pale and wide, it shows a *blasé* person.

For each small line cutting the line of heart some

misfortune must be anticipated, and a red point invariably shows great trouble from some one much beloved. White points signify conquests in love ; from such points I told a lady the other day that between the age of eighteen and twenty-four, five men were devoted to her, but she did not care for any of them, and remained constant to some one she had known when only seventeen. She told me that it was quite true, for that at seventeen she had met and fallen in love with the man she afterwards married. When one of these white spots is cut by a tiny line crossing the line of heart, it shows that the trouble has been personal.

Union of the life, head, and heart lines, between the first finger and the thumb, is usually regarded as ominous, and probably indicative of violent death : such a man runs into danger blindfold.

Should the line of heart persistently sink downwards towards the line of head, it is a sign of evil instincts, of which avarice will be the least, the heart will be led by the head, and there will be a tendency to duplicity and hypocrisy.

I have occasionally seen palms which showed no


line of heart at all, its absence telling that calculation ruled. Such people are necessarily egotists, but may be charming companions to any one who pleases them. The hand of Margrave, in Lytton's "Strange Story," should have been dominated by a strong line of head, and entirely bare of any approach to one of heart.

When the heart line is bare and branchless, it indicates poverty of affection and hardness of heart, but if two branches rise from it, one of which turns towards Jupiter, while the other runs up between the first and second fingers, it is a sign of happiness in a tranquil life, untouched by great successes or reverses.

Should one of the branches, however, rise towards Saturn, while the other descends towards the line of head, it is said to show a fatal tendency to self-deception, from which many losses will ensue.

When at its commencement the line of heart circles round the first finger in the form of a ring, finishing, on the inside of the finger, in *spikes*, it is called Solomon's ring, and is said to *be the sign of initiation into occult science.*

Many illnesses, such as palpitations, aneurism, &c., are marked on the heart line, but all signs referring to illness must be confirmed by the Hepatica, or the line of life. Palpitation and other illnesses are often brought on by trouble and worry, and in such cases the effect is marked on the heart line, the cause on the Saturnian, or by lines rising on the Mount of Venus, and cutting the life and other lines. These indications are also found on the line of Sun, and are often marked by the cross of which I spoke when considering Chiromnomy. This cross, found immediately below the Mount of Mercury, frequently cuts the line of heart, but in some cases it only cuts the head line, and then it is only the head which suffers, for no one near or dear is involved. Where health suffers, the cross also cuts the Hepatica; and occasionally, where health is not affected, the *result* is marked in the Saturnian, the cause on the line of heart. I have seen the cause of a change in life marked in the line of fate, shown by the heart line to be due to the failure of a much trusted friend, the cross denoting money troubles corrobor-



ating this, its date tallying with those given by the lines of fate and heart. The loss in question had been caused by a stockbroker and personal friend, and had entailed a complete change of life.

When the line of heart goes over the side of the hand, or percussion, it denotes the true John Bull, who will never acknowledge himself beaten.

A double line of heart shows double power of love, and denotes great benevolence.

CHAPTER IX.

THE LINE OF HEAD.

THE line of head rises between the first finger and the thumb, immediately below the heart line, and is, at its commencement, usually joined to the line of life; once separated, it takes a very different direction, running more or less horizontally across the palm to the percussion, while the line of life runs downwards and encircles the thumb. Long, straight, and successfully crossing the Plain of Mars, the head line promises healthy judgment and strong will, for it then finishes on the Mount of Mars, which gives, it will be remembered, courage, *sang froid*, &c.

This plain is the triangle formed by the junction of the head and life lines with the Hepatica, and, when wide and spacious, announces audacity, large views and generosity, especially when the lines are not very red; if small, it indicates littleness of spirit, fear, avarice, and *tenacity*.

When the head line is so long and straight as to bar the whole hand, from its commencement to the percussion, it shows extreme economy, if not avarice, and is usually found in the hand of an egotist; it often tells of Positivism, and unfailingly marks the man who gets his money's worth out of everything; even with supple fingers, usually a sure sign of impulsive judgment and action. This line tells of constant calculation, and Desbarrolles holds that when it turns back, and traces a furrow on the Mount of Mercury, conscience will give in to gain.

In a soft, flexible-hand, with the Mount of Jupiter well developed, and the Mount of Mercury altogether absent, it denotes commercial aptitude, and a turn for organization; also for finding some way out of all difficulties. These powers, however, only come into play when necessity has conquered idleness. If a man whose hand bore this mark resolved to attain some special end, he would give up everything in order to accomplish it, no self-denial appearing too great, no hardships too severe. Should the line of *heart* be very short and badly broken, or absent, he

would not hesitate to employ any means to compass his desires ; but when the line of heart is a good one, conscience will conquer cupidity.

I once met a man whose palm was furrowed right across by this gigantic head line, and, on telling him its significance, I found that his life had called forth and displayed most of its qualities. Up to twenty-one years of age he had led a life of charming indolence, but finding himself at that time thrown entirely upon his own resources, amongst which neither money nor influence was numbered, he resolutely put his shoulder to the wheel, and, entering a commercial house abroad, displayed such business aptitude, that in two years the firm offered to take him into partnership. To people with this line life is a serious business, but one in which they usually succeed. The converse is given by a sloping line finishing on the Mount of the Moon ; everything is viewed ideally, and even the earning of every day bread and butter appears a sort of game. Such people never realize that they may have to live on the bread and butter for a longer period than would suffice to make them appreciate the cakes and jam *they so confidently anticipate.*

With a good line of Sun and other favourable signs, this sloping line promises taste, talent, even genius, for poetry and literature. Too nearly approaching the wrist, it tells of superstition, love of mystic science, and spiritualism, while, should a star be marked upon it, there is danger of insanity or imbecility; it shows great sensitiveness to scenery and changes of weather, and a strong attraction to the water.

When the head line terminates in a fork, one branch of which slopes towards the Mount of the Moon, while the other continues to the Percussion, it shows that, notwithstanding truthful tendencies, the "Laisser aller vers l'erreur," as Desbarrolles calls it, produces untruthfulness by simply letting things slide. In a hand otherwise well endowed, it tells of the power of seizing, bringing out, and using all possible points in everything; and although it gives the *power* of lying really artistically, it does not the least stamp a man as a liar, unless the rest of the hand prove him one.

Such people have a way of bringing out, *sometimes even adding*, small details to a story which

fully repay in charm what they steal from accuracy. In a word, this doubling of the line puts things in a double light—on the one hand, practical, ugly Fact, on the other, artistic, beautiful Fiction. Send two people about together for one whole day, the one possessed of a straight, unforked line of head, the other of one sloping and forked. When they come in, make them tell you everything they have seen, done, and heard, and you will understand this. The first will give you a flat, gray resumé of dreary facts, the other will but touch on facts sufficiently to give backbone to a delightful romance, probably founded merely on gestures, looks, and stray words, perhaps unnoticed by the first. Touched by electrical imagination, these small points often throw fascinating lights on dullest details.

In a hand whose fingers turn backward (denoting self-delusion) this fork is a very dangerous sign, for such people are incapable of truth; they literally do not know the difference between truth and falsehood; their fancies appear to them facts so incontestable, that to prove them but "the base

less fabric of a dream" is absolutely impossible. I know men endowed with these backward turning fingers, and whose palms are crossed by this forked line of head, who would be horrified if asked to tell a lie, yet who embroider elaborate nets of falsehood in which they hopelessly entangle themselves and all connected with them, firmly believing that the woven web is one of truth.

Of a line *rising* from the Mount of the Moon to join the head line, I can find no mention in any work on palmistry, although it is of great importance, showing with absolute accuracy an immensely strong influence from over the sea. In one case, where other signs told of a complete change in the life of my subject, wrought by some one then far away, this line showed that although the sea divided them, and no communication existed, the influence was undiminished, and that in dreams they were always together. My subject allowed that this was entirely true, and added that until this time dreams were things unknown. I will give another example of this when *treating* of important lines connected with the *Vitale*.

I cannot agree with Desbarrolles that width and paleness of the head line indicate want of intelligence, or circumspection, unless the width is excessive. Paleness I regard as simply a sign of feebleness. When the head line ceases in the centre of the hand, it shows ideas of small import, indecision, and often want of wit; broken into two pieces, poised one above the other, below the Mount of Saturn, it signifies a broken head, or limb, or some severe wound, even when the hand is otherwise fortunate.

Desbarrolles holds that when other signs are ominous, it foretells death on the scaffold; that it denotes some wound or broken limb, I fully believe, but I am happy to say that I have had no experience of persons destined to die on the scaffold; and I am equally ignorant in the matter of red knots on the head line, said by him to mean homicides.

Red spots signify head wounds, a star denoting one of great danger, though in some cases it may only mean brain fever. In others, however, where the lines of heart, fate, and life are unfavourable

it signifies some shock, so great as almost to unhinge the mind.

An island in the line of head denotes nervous headaches, while black spots tell of nervous pains in teeth, ears, or eyes, the ruling planets, as shown by mounts and fingers, declaring which.

Saturn, for instance, unless unusually amiable, is an adverse influence to teeth, those of people born under his sway being apt to decay very early.

When the line of head too nearly approaches the heart line, it signifies, physically, asthma, and in some cases, palpitation.

Morally, however, it denotes a narrow mind, and to decide between its physical or mental significance, the line of life and the Hepatica must be closely examined. Confirmation of illnesses, accidents, and wounds, wherever marked, should always be sought for in the line of life, where corresponding marks will be found, which will, in addition to corroborating the other lines, fix the date of their occurrence.

A break in the line of life, tallying with a *terrible accident* marked in the head line, enabled

me some time ago to warn a man not to ride so recklessly during the approaching season, as he was threatened by great danger arising from a fall on his head.

"I'm always having falls on my head," he said, "tell me something new."

In vain I assured him that this time it would be really serious. People rarely pay attention to such warnings. About the middle of the winter my prediction was fulfilled by this man's horse coming down with him at a big fence and kicking him on the head as he rose. His rider was completely stunned, but, on coming to himself, he insisted on remounting, only, however, to tumble off the other side. He was then taken home, and ultimately recovered, although his memory was seriously affected for some time. So dangerous had his case appeared that he had the satisfaction of reading an account of his accident in the local papers, stating that "The young gentleman afterwards expired in great agony at his own residence."

That *flirtations* are marked on the line of head

may at first sight appear a strange statement, but that such is the case I am convinced. When so marked, however, it is a case of fascination only, and the heart is altogether unconcerned. In one instance I told a young lady who looked about twenty-three, but whose name even I did not know, that between the ages of twenty-seven and twenty-nine she would be so much fascinated by some very clever and charming man as almost to persuade herself that she cared for him, but that the feeling would wear off. She immediately said, "What am I to do? I am just twenty-eight, and what you describe is now happening." At first I refused to advise her, but said at last "Wait six months, and you will know what to do." The fascinating man had already proposed to her, but she refused to listen to him until six months should have passed, and long before then she found that, his charming manner once broken through, he was quite detestable. A cross (which I shall describe later), shewing strong influence, *in this* young lady's hand, rose from the head *instead of the heart* line, while branches striving

to connect it with that line showed the danger of mistaking fascination for love.

The junction of head and life lines is of great importance; when long and close it indicates a self-distrust very difficult to overcome. People with this line *require spoiling*; a long course of it will enable them to shake off what Desbarrolles calls "this unfortunate malady," and give fair play to talents often found combined with it. A further complication arises from excessive reserve and sensitiveness frequently accompanying this self-distrust, which lead to the concealment of everything felt to be a weakness, often producing, for protection of the vulnerable point, what to all but the closest observers, or most intimate friends, looks like a coat of conceit. I often find that people reputed proud, conceited, caring for nothing and nobody, are in reality possessed of excessive self-distrust, to the concealment of which they devote every energy.

On one occasion a gentleman whom I knew slightly asked me to tell his fortune at a bazaar. To my surprise (for I never met any one apparently *more self-reliant*, or who had a greater reputation for

self-confidence), I found the lines of head and life clinging to each other half way down the hand. I also noted extreme reserve and sensitiveness, so I said, "You will deny what I am going to tell you, but it is nevertheless true. You are very self-distrustful, and often think you cannot do things which you can do quite well." Of course he denied it flatly. Some months later he again asked me to tell his hand, when I repeated what I had previously said. "It is very wonderful of you to discover that," he said; "hardly a soul knows it, but I never like to do things unless I have asked some one else first." "Then why did you deny it at the bazaar," I asked. "Because I didn't know you so well then, so I thought I'd better make the best of myself. Most people don't think anything of you unless you think a good deal of yourself."

In another instance, a man noted far and wide for impenetrable self-conceit, was equally surprised when I told him that he thought far too little of himself. "Don't say so to anyone else," he said, "or they will simply laugh at you, but it is quite true, and if as a *boy I hadn't been forced to come to the fore, I*

should never have done a thing." Very early in life he had been thrust into a big position, and obliged to take the lead.

The head line so distinct from the line of life as to leave an open space between, gives the converse of all this ; unless it is merely a physical sign telling of weakness or shortness of sight ; this is determined by the rest of the hand. In ordinary cases, it signifies excessive self-confidence. When telling a gentleman's hand at a large tea-party, I observed the great separation of these lines, and said, trying to put it prettily, as every one was listening, " You are not exactly—self-distrustful." To my dismay a burst of laughter greeted my diplomatic remark, but I ceased to wonder when it was whispered that my subject had just been plucked in an examination, and had written to the examiners that "he thought there must be some mistake."

Actors, lawyers, preachers, all who lead a public life, will push their way far better if their hands show this division, although decisions are apt to be too prompt, and frankness inopportune. Such people should always sleep upon a resolution, unless the

advantage to be gained is a dead certainty. Desbarrolles says that this division is frequently found in the hands of Americans, "Chez qui le Go-head est en honneur."

CHAPTER X.

THE LINE OF LIFE

ENCIRCLES the thumb. Its importance lies not only in the thread of events belonging to its own sphere, but in stitches dropped by other lines, and picked up by the Vitale. Excepting the Saturnian, it is the only line which accurately fixes dates, and rough calculations can be easily made by bearing in mind that when it rounds the thumb, forming a semi-circle, it indicates a hundred years, while reaching little more than half way down the hand, it only promises fifty. This gives the number of years to be dealt with, which must be divided into equal spaces, giving two to the first ten years; those remaining will each represent ten years up to sixty, after which date half the space covers the same period.

Long, of good colour, uncrossed by lines or signs of any description, and free from blots or hollows, the vitale promises a long and happy life,

exempt from illness—it also tells of calm and resignation. Formed like a chain, pale, narrow, broken at intervals, crossed by small lines, or branches tending downwards, it shows delicacy, while dividing at the end into two branches, it indicates debility in old age. The attendant lines often seen between the life line and the thumb, which Desbarrolles regards as its assistants, and evidences of delicacy surmounted, are in my opinion more frequently mental than physical signs; they sometimes show the cause of ill-health, when such cause has been mental, but they invariably indicate lives so influencing the line they follow as to become most important factors in its interpretation. Measurement from such a line to the line of life gives the date at which the influence began. Should the line slant away towards the thumb, distance will divide the two lives; but if it continue deep and strong, the influence is undiminished.

Cut by small lines crossing the life-line, it will produce difficulties and troubles with relations. *This interpretation* seems unknown to all writers

on palmistry, but I have had abundant proof of its importance and accuracy. In one case three of these lines followed the Vitale, the first almost touching it at its commencement, but then slanting away, while the second thrust itself between the Vitale and the first line. The third line, which began much later, had no connection with the other two, and followed the line of life to the end; while the others wholly disappeared. The hand was a woman's, and the heart line told that the influences were male, leading me to say (after careful consideration of the whole hand), "Between eighteen and twenty some man for whom you cared greatly was very devoted to you; but another succeeded in separating you, and tried to take the first man's place: this you would not allow, and ultimately a third man appeared, who is now your husband."

This lady, whose name even I did not know, as I told her fortune at a bazaar, told me that when she was about nineteen, a man to whom she was very devoted, and of whose love she felt sure, although he had not actually proposed, had

suddenly gone abroad, without even telling her of his intention ; she heard of his departure from a friend, who, some months later, told her of his death. This "friend" afterwards proposed to her and was refused, but it was not until long afterwards that she discovered he had told the first man that he was himself engaged to her. This had caused his sudden departure, and the account of his death had been sheer fiction. He never returned, however, and did die abroad long afterwards, while she married a man she had never seen at the time of the first episode.

In another case such a line was cut by smaller ones which then crossed the lines of life and heart, and proceeded to form a fork on the marriage line ; invariable sign of a broken engagement. These cross lines completely checked the inner line, but a faint stroke running the same course was visible after a space, equivalent to about three years ; whether a fresh line, or the old one re-asserting itself, it was then impossible to say. A year and a half later, I again saw this hand, and *at once* observed a tiny line which now connected

the old mark with the new, the latter being much stronger than when I had last seen it; this clearly showed that the old life would re-appear, and I at once sought for the cause and date of its return.

A horizontal line on the side of the hand, crossed by one slanting towards the palm, and with the line of Sun forming a cross on the Saturnian, told all I wanted to know. As no sign was given by the rest of the hand of the changes necessarily produced by long travels, I perceived that the voyage producing so marked an effect had been that of some one whose comings and goings were of deeper interest than any personal event.

The cross told of good fortune and higher position, accruing from a death, as the lines of Saturn and Apollo became immediately smoother. I said, "Your engagement, which was broken by relations, will be renewed. Your *fiancé* has undertaken some long voyage, but an important death has occurred while he was at sea, which removes all obstacles to your marriage. He will return, and fortune will smile upon you both." On the rupture

of their engagement her *fiancé* had started for India; his father died while he was on his way out, and he at once returned to marry her.

This case is an interesting instance of the variable nature of lines; those only half formed when the hand was first studied having fully developed by the second reading, while one or two wholly new ones were distinctly visible. When smaller lines are connected with an inner life line, following it throughout its course, they denote lives made interesting by their influence on a life affecting that of the line they follow. The development of such a line may be often observed. In the case of one lady, these lines enabled me to foretell the approaching and increasing happiness of her life, owing to the advent of a new life, which would connect itself with that of some one very dear to her. A month later she told me that my prediction was fulfilled by her daughter's engagement to the very man she would have chosen for her.

In the case of another lady, such lines represented the sons of a very old friend, whose lives

she made her chief interest, for their father's sake.

These inner life lines must not be confused with a double line of life, a rare and very happy sign, indicating good health and good fortune, which is formed by the line of Mars, or sister life line, which should follow the Vitale in its course round the thumb, repairing it when broken, or in any way defective.

According to Desbarrolles, it tells of luxurious existence, and when following the Vitale to the end, promises riches which will endure as long as life lasts; it also denotes success in a soldier's career, especially when clear and red; but, as it tells of excessive vital force, Desbarrolles also regards it as indicative of a tendency to intemperance. This sister line is so seldom encountered that I have had little opportunity of testing these maxims, and will therefore pass on to points more ordinary, and in consequence more interesting to the majority.

Most people attach considerable importance to their *line of life*, and are beset by fears that it will

be too long or not long enough. Usually, too, they are profoundly interested in all their ailments, past, present, and future ; to give the correct date to some past illness appearing to the uninitiated a palmist's greatest feat.

The most serious sign of illness is a complete break, for should the inner branch turn back towards the thumb, the illness will probably prove fatal ; should it, however, turn towards the palm, there is hope.

One lady whose hand shows this sign told me that in the illness I described she had been so long unconscious that everyone thought her dead, and although a candle was held so close to her eyes as to singe the eyelashes, the eyelids never quivered. After most minute examinations, the doctor discovered faint signs of life, but it was days before actual consciousness returned. This happened more than forty years before I told her fortune.

A cross is also an evil sign, but if enclosed in a small square it shows preservation from death *in face of great danger*. In one curious case, a

star on the Mount of Saturn (always an evil portent) tallied with this cross, and confirmed a suggestion of poison, made by lines rising on the Mount of Venus, and determinately attacking the Vitale. They further showed that the attempt had been made by relations, while the square which surrounded the cross told of its discovery and frustration. These signs were in the hand of an Indian lady, who told me that at the date I named her husband's relations had tried to poison her, but, owing to some accident, the poison was discovered in time.

In an English lady's hand I have seen such a cross enclosed in a triangle (sign of diplomacy) telling that danger incurred in a far country, which was marked in the Saturnian, had been averted by diplomacy and courage (shown by the Mount of Mars).

She told me that at the time given by the lines she was in India, and had, with several other ladies, gone on a shooting expedition, the gentlemen making a round to obtain more sport. When about half way, the ladies' palanquins were swiftly

carried into the jungle and there set down, while the bearers conversed eagerly in Hindostanee. This lady was the only one of the party who understood the language, and to her horror she found that one man was urging the others to murder the ladies and make off with their money and jewels. He urged that nothing could be easier, as they need fear no pursuit; the other men were fast yielding, when this lady, warning her friends in a hurried whisper to appear to understand, said, in a slightly raised voice and in Hindostanee, "These men seem to think they can keep us here as long as they like, but the gentlemen will be here directly, and then they will find out their mistake." The bearers immediately took up the palanquins, and carried them home in safety. The gentlemen were, of course, miles away, and but for this woman's calm courage and diplomacy, she and her companions must have been murdered.

A tiny circle in the life line is supposed to mean loss of an eye—should there be two circles, loss of *both eyes*; but I myself consider that the loss of an

eye is marked by a circle in the line of *head*, in which line there will also be a distinct break, if it is the result of an accident. Serious injury to the eye, which almost occasions its loss, is sometimes thus marked. I have seen this sign in the hands of two men whose eyes had been seriously injured during a battue.

When the life line is very pale, and almost blue in places, it generally denotes weakness of heart, though to decide this, the heart line must necessarily be consulted, and also the Hepatica, which has a most important bearing on all questions of health.

When all the lines of the hand are so faint and pale as to be scarcely visible, they often show a tendency towards paralysis. I have seen lines almost entirely disappear after a paralytic stroke, and have also watched their gradual re-appearance, as the effects of the seizure wore off. If the line of life is feeble, but the Hepatica strong and healthy, no danger need be anticipated, although health may not be robust. The perfect digestion promised by a favourable Hepatica will, in all probability, preserve the life which it makes worth the living.

In his last work Desbarrolles says that should the Vitale break off and attach itself to the Saturnian, that line takes the place of the life line, and although life is only preserved by chance, it may last as long as a more common-place existence. He further says, and I think truly, that when illness arises from chagrin, a line from the Mount of Venus, cutting the line of life, and crossing the Plain of Mars, will reveal its origin. These lines usually terminate in a point or star on the lines of head, heart, fate, Sun, or possibly marriage, a star being significative of greater misfortune than a point: If one of these lines ends in such a point on the line of head, brain fever or some head illness is, I consider, likely to result from trouble or worry; if on the line of heart, it arises from some adverse *affaire de cœur*, while if on the line of fate, or of the Sun, the illness is produced by annoyance at an attack on position or money. Terminating in a star, the catastrophe denoted by the line is usually very sudden.

I have seen such a sign in the hand of a lady whose husband fell down dead a few hours after leaving home in perfect health and spirits; for a

long time she was not expected to survive the shock, but at length she struggled back to life, though never to strength. In her hand, the line cutting the life-line formed a star on the line of head, signifying dangerous head-illness caused by a sudden shock. It then proceeded to the heart-line, where it formed another star, which showed that the illness caused by the shock had arisen from intense grief.

With such a star on the line of head there is danger that reason may be upset by misfortune. If loss or trouble arise from the death of a relation, Desbarrolles holds that it is marked by a star on the Mount of Venus, but I consider that when stars are formed on one of these lines of chagrin, close to the line of life, they signify lawsuits with relations, which will, if the line cuts completely across the hand, and crosses the matrimonial line, be connected with marriage.

When spots on the line of head (already mentioned as indicating illnesses) are of a curious bluish black, the illness will probably be nervous, and often arises from some heart trouble—mental—not

physical. Islands in this line tell of delicacy, the duration of which can be decided by that of the island.

I cannot quit this branch of my subject without earnestly impressing on my readers that life may generally be preserved by care, and, above all, by the will and desire to live.

Unless forced to it by unwise and unremitting questioning, I never now prophecy illnesses. It is useless to meet danger half way, and I consider that where ignorance is bliss, and wisdom can't help you, it is truly foolish to be wise.

I had not, however, adopted this maxim when I first took to fortune-telling ; and on one occasion I told a lady that before the year was out she would have a serious illness, from which she would completely recover. Many months afterwards, I heard that she had been taken dangerously ill shortly after I had seen her hand : so ill, indeed, that the doctors told her she would die.

"Oh no, I sha'n't !" she said ; "I was told that I should be dangerously ill, and should recover, *and so I shall.*"

She did recover, her faith being, I think, an important factor in her struggle back to life and health.

A very old work on palmistry says that when the Vitale ends in a series of crosses, it shows "A runner about, and a doer of nothing, who will come to a bad end." It is, I think, certain that such people never make much of their lives.

CHAPTER XI.

THE LINE OF FATE.

THE Saturnian, or line of fate, starts either from the line of life, the Plain of Mars, the Mount of the Moon, or the Rascette (or wrist line), the latter being the best starting point; for if from thence to the Mount of Saturn the line rises straight and clear, tracing a deep furrow on the mount, but not cutting the root of the finger, it promises great happiness and good fortune. Should it, however, proceed up the finger, it shows danger; everything will be apt to go too far.

Starting from the Mount of the Moon, it also indicates good fortune, but dependent on another person's fancy. In conjunction with other signs, I find it often shows that the good fortune comes through some one over the sea. When commencing in the Plain of Mars, many difficulties will be encountered; but if, after crossing the head line, the Saturnian proceeds straight and clear on to the mount, I am convinced that success is ultimately *obtained*.

Rising from the line of life, the Saturnian is often a mere reflection of that line, and is usually indicative of commonplace existence; although in conjunction with a good line of Sun and other favourable signs, it may promise success, won by personal merit. To ascertain dates, this line must be measured from the wrist upwards; the space between the Rascette and the head line representing from thirty to thirty-five years, and between the head and heart lines from ten to fifteen; while the remaining years are comprised in the space between the heart line and the fingers.

Readings of the Saturnian are so lengthy and complex that I cannot do full justice to them here; its details are of extraordinary interest, and so far as fortune is concerned, I place its testimony above all other. Where there is no Saturnian, life will mean mere existence.

Small lines cutting the line of fate show obstacles, but must not be confused with *crosses*, which indicate change of position, place, or life. If near, but not *on* the line, such a cross tells *that the change is not in your own life, but indi-*

cates a great alteration in the circumstances of those near or dear to you. No work on palmistry, however, mentions the affairs of others as marked in the hand; although everything affecting the individual *must* be marked, in proportion to its effect; the death of dear friends being more clearly shown than that of unknown, or unloved relations, unless, indeed, money or property accrues from such death, when it would of course be marked as producing a change in life.

Two changes which I predicted to a barrister from these crosses have just been realized; he has become a farmer, and has married a lady previously unknown. In another case, accession to property was marked as coincident with a slight fall in position, and endless money difficulties. This man, who had been brought up as heir to an immense property, found on his succession that the estate was heavily mortgaged, and a lawsuit was pending. He became involved in all sorts of money difficulties, and sank from his position as heir to vast wealth into that of an *impoverished* landlord.

When the Saturnian consists of pieces, varying in size, depth and smoothness, it shows that things come by fits and starts; this formation is frequently found in the hands of barristers, and when one piece commences as the other ends, it promises success. Two remarkable variations of this line seem unnoticed by all writers on palmistry: the first is its division on the Mount of Saturn into two or three branches, each indicating some course open at a period fixed by the line of life; a branch going towards the Mount of Jupiter tells that ambition will be gratified, and probably higher position be attained: but if going to the Mount of Sun, the success promised must be won in art, literature, or politics; while, should the branch take its course between the first and second fingers, it simply shows some post entailing a tranquil and happy life.

I have seen three of these branches in the hand of a legal dignitary and M.P., showing that three openings would occur. The first offered higher position; the second, a pleasant but very quiet life; and the third, even greater success in his

already successful career, in which other signs convinced me that he would continue. I told him this. He replied, "I don't know—a quiet life has great merits;" but when an important appointment, exactly answering my description, was offered to him six months later, he declined it, and soon after refused a country judgeship, subsequently fulfilling my prediction by accepting high political office.

In another case, on telling a man that he would shortly obtain a political appointment, he replied that it was the thing he most desired, but that he had no chance of it; nevertheless, before a year had elapsed, he wrote to tell me that he had received it. Another example of desired appointments was made especially interesting by taking the hands of husband and wife conjointly. I examined the wife's hand some months before I met her husband, and told her that an appointment she much wished some one very near to her to obtain, might be procured by her influence, but by that alone. Next time we met, she at once *extended her hands* to me, saying, "What about

the appointment?" To my surprise, I found it barred by a branch from the line of heart, showing the interference of some one dear to her. I told her this, and she then asked me to examine her husband's hand. I did so, and said, "You, too, have greatly wished for this appointment, but your pride would not let you owe it to your wife, you would not allow her to ask for it, and have therefore lost it." They admitted that this was the case.

A line of pride on the Mount of Jupiter connecting itself with the heart line, and then cutting the branch which indicated the desired appointment, gave me the above explanation.

The second variation is the completion of the Saturnian by the line of heart. When the line of fate loses itself on the heart line, that line going straight on to the Mount of Jupiter, or running up, clear and uncrossed, between the first and second fingers, life is dependent on love, which will be concentrated on one person : in the first instance, happiness and gratified ambition will be combined ; but in *the second*, it will be undistinguished bliss. When a

branch turning towards Jupiter is checked by one running up between the fingers, it indicates ambition sacrificed to love. In one instance such branches showed me that some brilliant political opening had been abandoned for an uncongenial profession which gave speedier hopes of marriage, and this gentleman allowed that he had refused such an opening, and now devoted all his energies to bread-winning.

When the Saturnian is checked at the line of heart, it indicates heart troubles ; but if at the head line, fortune is spoilt by stupidity, unless, indeed, the heart and life lines declare it a sign of brain fever. In people born to great things, the Saturnian, as a rule, is most clearly marked in the left hand, but if opportunities are energetically employed, it will be equally clear in the right ; those who make their own way, and create their position, will have the Saturnian most clearly marked in the right hand.

The success promised by this line is frequently worldly success only. I have known people whose line of fate seemed all that could be desired, yet who told me that they would not live one day of their *lives over again*. Great trouble marked on the line

of heart, and perpetual worry, shown by small lines harassing the palm, explained this. Money matters, social position, all outward things, were perfectly smooth, but life itself was a misery.

The Saturnian seems often to show only the outer shell, all changes and events being clearly defined ; but for feeling, one must study the line of heart, which shows the inner life.

When the Saturnian starts from the Mount of the Moon, and rises straight and clear to the line of heart, which line proceeds towards the Mount of Jupiter, it indicates good fortune arising from caprice or affection. Marriage, conferring higher position or great wealth, for example, might be thus marked. When the commencement of the Saturnian is a mass of zig-zags or crosses, it tells of unhappy childhood.

Should the Saturnian start from the line of head only, success will be won by talent, but not until middle age has been attained.

I do not agree with Desbarrolles in thinking a double Saturnian is always an evil sign. I constantly find it indicative merely of conflicting

interests in life, which lead to the concealment of some favourite pursuit. People, for instance, who have strong artistic, or literary inclinations, but whose lives are too full, socially or otherwise, to allow indulgence to their tastes, often have this line. It shows that the life of the mind is distinct from the outer life.

Desbarrolles says that if a line, starting from the line of head, runs straight on to the Mount of Jupiter, and, crossing it, cuts the root of the first finger, it shows excessive pride. Should a star on the first finger mark the termination of this line, phenomenal success will be obtained, but should it end in a cross, a terrible calamity will crush pride. When the Saturnian inclines towards this line, it threatens idiocy, or even madness, arising from overweening vanity.

The Saturnian does not always terminate on the mount to which it owes its name, but may incline towards Jupiter, Apollo, or Mercury. In the first instance, it tells of *forced* distinction. Such a person will have a position made for him, *and will, if* the Mount of Jupiter is strongly

developed, be childishly proud of it. Childishness in many ways is shown by this line. Such people are absurdly ready to take offence, and attach vast importance to trifles. When the line of head is long, clear, and straight, and the thumb shows power of making a career, success may be obtained by personal effort, roused by ambition.

When the Saturnian turns towards Apollo, its significance varies according to the type of hand. In the palm of a commonplace person, to whom material things seem the highest good, the success obtained will be merely monetary ; but in hands more highly endowed it promises success in art or literature, according to the development of fingers and mounts.

Turning towards Mercury, the Saturnian indicates success in commerce, if the little finger is square ; but when the second phalange is very long, and the rest of the hand indicates scientific pursuits, the distinction obtained will be in science, however square the finger may be.

Should the little finger be very pointed, with a long first phalange, it marks a successful orator, and

is often seen in the hands of eminent barristers. It is very distinct in the hand of one barrister, of whom it is said that "He's the worst man you can have against you. Just when you think you're all right, he starts some confounded point that nobody ever dreamt of."

In many cases the Saturnian becomes clear and strong some time before success is obtained. I have frequently observed that it is so marked from the moment that a chance of success is given, and when it is within reach, the line runs clearer, deeper, and free from obstructing lines.

When the Saturnian is crossed and barred at a date corresponding with marked improvement in the line of Sun, it shows that an increase of money will mar happiness. I have seen this in a hand where a branch indicating an appointment, and a cross showing change of life, explained that an appointment giving increased means necessitated a complete change of life, which destroyed the happiness previously enjoyed on smaller means.

The islands sometimes seen in the Saturnian, of which Desbarrolles says so many evil things, are

frequently simply warnings that at the date of their appearance some very strong influence will attempt to tangle the line of fate. Whether this attempt is successful or not the rest of the hand will decide, but when the junction of the line of fate with the line forming the island is incomplete, it certainly will not be so.

I do not agree in Desbarrolles' opinion that the Saturnian fails to give dates with the accuracy of the line of life. I always find them marked with great clearness on the line of fate, and, as I have already said, I regard it as of more importance than any other line. I could almost fill this volume with details and variations of this line alone.

CHAPTER XII.

THE LINE OF SUN.

THE line of Sun, which ends on the Mount of Apollo, should rise from the Mount of the Moon or the line of life; but frequently it only appears in the Plain of Mars, or after the heart line is passed. In the first instance, it tells of success and fortune; in the second, of success due to personal merit, in some cases aided by influential relations; in the third, fortune may be won, but must be fought for; and in the fourth, things will improve after middle age.

This line, like the Saturnian, must be measured from wrist to fingers; its indications vary widely according to the class of hand, and it may tell of success in art, literature, and politics, or in mere money-making; it *always*, however, shows love of the beautiful in some form. One long, clear, branchless line indicates great distinction in *some one thing*; but, if dividing into branches,

or accompanied by parallel lines of strength equal to its own, there is danger that multiplicity of aims will strangle success. Combined with great intellect, will, and physical strength, it shows success in many things. I have seen five such branches, indicating by their direction great talent for music, literature, acting and eloquence, and diplomacy. This hand further showed a political power, which led me to say, "You may be anything you like, from the best actor and singer of your day to Prime Minister, if you have but self-confidence, patience, and faith. Without these—and they require cultivation—you will be a magnificent failure." Two years later I again saw this hand: three branches were broken; the fourth crossed. I said, "Of the five things in which you excelled you have given up three, and you are gradually losing the fourth; your life is devoted to money-making, your brilliant opportunities are thrown away, and I do not think you can ever be Prime Minister now."

Three clear and equal lines tell of universal celebrity, and often indicate appointments; but,

should they be only branches from a single line, glory, riches, and talent, although really desired, will be neither striven for nor attained, unless, indeed, the rest of the hand points out business aptitude and facility in money-making, in which case riches may be won, though talent and glory will be wanting.

When the line of Sun is clearly cut and deep, is said, and I think truly, to indicate the favour of princes; if cut and crossed by many small lines, it is the sign of many obstacles in the road to success, often caused by envy, or by the ill-will of some great personage.

These obstacles will, however, be surmounted if the line proceeds on its course, and traces a furrow on the Mount of the Sun. When obstacles are marked in one hand only, success will be won by work.

When the line of Sun starts from the Mount of the Moon, success and position in some unexpected line will be obtained; the affection of powerful friends forming a powerful factor in the race for *fame*.


I have seen this line in the hand of a man raised, by favour of the Prime Minister of the day, from the lowest step of the ladder of political appointments to one very near the top.

This line is also found in the hands of persons discovered and socially launched by some one of high position.

When the line of Sun is inferior to the Saturnian in strength and clearness, I regard it as indicative of more position than money.

In common with all other lines, the line of Sun varies greatly. I have often seen a line gradually develop on the Mount of the Sun, and in such cases I have found it the sign of some legacy. In the last two instances of this kind, the legacy followed my prophecy in about twelve months.

A new career, a new profession, and accession to property or title, would be marked in this line. On one occasion it enabled me to tell a man that he had twice changed his profession, and had finally given up everything in pursuit of art. I told him that his first profession was connected with the sea, and had involved constant voyages;



his second had been some tranquil occupation which left him more leisure to devote to art, to which he gave up his whole life on the removal of some adverse influence.

He told me that he had been a sailor, but had subsequently entered the Church, in accordance with the earnest wishes of his father, though entirely opposed to his own inclination, which drew him towards the career of an artist.

On entering the Church he obtained a country curacy, which left him ample leisure for his favourite pursuit, and on the death of his father, he adopted it as his profession.

The line of Sun indicates modesty and a calm disposition; even when people possessing it know their own value, they will never seek its recognition by others, possibly because their own approbation is sufficient for them, although in a sensitive hand the approval of valued friends will be an inestimable help, without which, shyness may prevent their doing justice to their own powers.

Explanations of good and evil fortune shown by *the Saturnian* are often given by the line of Sun; a

star denotes a catastrophe, followed by success, if the line continues. In the case of a lady who had attained higher position by marriage, the branch indicating gratified ambition turned sharply and ominously towards the thumb, while a line rising on the Mount of Venus, and crossing the Vitale, helped to form the evil star on the line of Sun, and then cut through the heart to join the marriage line. Signs showing business failure and money difficulties confirmed this, and told how her husband had lost the money and position she had so much enjoyed. In a very hollow hand the line of Sun is powerless ; everything fails, and helping such people is but pouring water into bottomless buckets.

CHAPTER XIII.

THE HEPATICA.


THE Hepatica or line of liver rises from the Rascette, near the life line, and in some cases from the line itself. In the first instance, when clear and well coloured, it shows good health and spirits lasting into old age. In the second it indicates weakness of heart. This line varies greatly in duration, sometimes not appearing until the Plain of Mars, and in others ceasing at the line of head, while in some hands it is altogether absent. Such absence denotes agility, vivacity, &c. Discolourations and lines cutting the Hepatica indicate illness or weakness ; it should extend right up the hand, finishing on the Mount of Mercury. When the Hepatica forms a triangle with the Saturnian and line of head, I believe it to be indicative of a special turn for palmistry ; it promises the instinctive intuition which is a necessity to the palmist, and sometimes, in *connection with* other signs, shows second sight ; it is

often found in Celtic hands, the race in which this gift is proverbial, and I consider that Celtic blood gives special aptitude for hand reading.

I know a Cornish girl who, shortly after taking up palmistry, told the fortune of a gentleman she had never before seen with marvellous accuracy. She said that he was then engaged in some great work over the sea, in which he would meet with great difficulties, but he would surmount them, and win both honour and success. At that time he was engaged in vast engineering works in India, whither he returned shortly. Five years later he came back to England, and told me that the predictions made by this girl had been exactly verified.

Persons with this triangle master the details and combinations of Chiromancy with a rapidity amazing to those whose knowledge is gained by hard study, unaided by natural talent ; but frequently, as in other studies, the plodder outstrips the genius.

Second sight is in some cases indicated by the course taken by the Hepatica : should it run in a half circle, somewhat resembling a rainbow, from the Mount of the Moon to the Mount of Mercury,




it shows strong inclination to occult science ; and if a person whose hand shows both triangle and half circle devotes himself to the study of palmistry, he will quickly become an absolute adept.

A very favourable Hepatica promises more than mere physical good, for it tells of excellent memory, probity, and a good conscience, which will conduct all matters of business to a successful issue : it also shows a happy nature, a kind heart, and a merry, witty turn of mind.

Should the line run straight, clear, and well coloured to the root of the little finger, it promises that the good health enjoyed in early life will continue into old age. When connected with the life line, however, weakness of heart will militate against the good digestion promised by the Hepatica, and palpitations will ensue, especially should its junction with the Vitale be defined by great redness.

When the Hepatica is tortuous and wavering in its course, it indicates, physically, a bilious constitution ; spiritually, doubtful probity.

A cross in the Hepatica signifies an illness, of *which the date* must be sought in a corresponding



mark in the line of life. A tendency to fever is shown when the line is red in the centre alone; should spots of a bluish-black be discernible in it, and also in the line of life, they generally denote gastric or typhoid fever. When unequally coloured, and very red in patches, as it nears the line of head, the Hepatica tells of serious headaches, and if cut and broken, the chest is delicate, and digestion feeble.

The most unhealthy shade which this line can take is a blackish yellow; in such cases there is no hope that "good digestion will ever wait on appetite."

Business matters are clearly marked in, or near, the Hepatica, branches, connecting it with the line of Sun, showing that monetary success will be obtained in business. Should the branch rise from the Mount of the Moon, the career adopted will either be very unexpected, or will in some way be connected with the sea. Changes in business or profession are marked by crosses, formed on, or between, a branch from the Hepatica to the line of Sun. Should such changes be con-

nected with art, the Saturnian usually, I think, becomes more important at a corresponding date, unless, indeed, artistic tendencies end in disaster.

When telling Mr. Arthur Cecil's fortune, these lines and crosses enabled me to give the date when he gave up business to enter German Reed's company, and also that of his subsequently leaving it for the stage proper.

The first of these changes was marked between the Hepatica and the line of Apollo, as showing a change from business to art; the second being defined by a cross on the line of Apollo, indicating that it was a change in art.

Occasionally, though very rarely, the Hepatica is accompanied by a sister line, indicative of continual good fortune.

CHAPTER XIV.

THE RING OF VENUS.

THE Ring of Venus is a half circle formed by a line starting between the first and second fingers. Desbarrolles regards it as indicative of all evil, but *no sign is evil by itself*, and in a good hand this line simply signifies an affectionate disposition and a happy turn of mind. When perfectly formed, with no sign of a break, it shows power of retaining love. Once care for such a person, and you will adore him or her to the end of your days.

In the hands of people who have been jilted, this line will be broken.

CHAPTER XV.

THE MARRIAGE LINES.

THE marriage lines, which rise on the percussion and cross the Mount of Mercury, are most inefficiently treated by all authorities on palmistry, whether from paucity of knowledge or a desire to keep something in hand, I cannot determine. These lines undoubtedly possess greater interest for the majority of mankind than any other; and when one considers the numberless events which the hand lays bare to palmists, it is certainly strange that with regard to marriage Chiromancy should show a reserve so foreign to her treatment of all other events.

To the most casual observer it appears impossible that anything producing so marked a change in life as marriage, should not be decisively marked by a science which takes note of measles, whooping cough, and even chicken pox.

Desbarrolles' theories on this point are expressed with most unusual brevity; they are even concise, and the information given is most meagre. Such *lines* denote marriage, he says; but as to its date,

or whether such date can be ascertained, he is rigidly reserved.

I myself have so far been unable to find any method which I can call absolutely certain for treatment of this line. I hope, however, to work out the problem some day, and in the meantime I will fully state my views on the subject, and will quote others which I have found valuable.

I must begin by stating that I regard the long lines only as indicative of marriage, the shorter ones merely showing the number of times it has been seriously contemplated, whether the heart was or was not involved, branches from that line will declare. Where no such branch rises towards the would-be marriage line, the heart has had nothing to do with it.

Desbarrolles considers that a marriage of affection is marked by a cross on the Mount of Jupiter, but adds in his last work that the devotion may be only on one side, and not necessarily on that of the person whose hand bears the cross. He instances a lady adored by her husband, to whom she was utterly indifferent, yet whose hand showed a distinct cross on the Mount of Jupiter.

My own experience, however, has not shown me such cases, for I usually find that where there is no love there is no cross. Where marriage is a mere matter of *convenience* on both sides, of course, no distinct cross is visible, although in some cases one half formed may be seen; it then declares great inclination to marry at the time of its appearance. Should it be very near the first finger the date will be an early one, if about the centre of the Mount of Jupiter, from twenty-five to twenty-eight: if lower, middle age, and if quite low down, closely approaching the line of life, old age.

The date of love marriages can of course be fixed by this cross, but as all are not *unions d'affection*, it is not a method which can be invariably employed.

An old German book of the sixteenth century on "Chiromantia" gives the following directions for measurement of the marriage line:—

This line should be measured with a pair of compasses, one foot of which must be placed on the first joint (that next the palm) of the finger of Mercury or little finger, and the other on the commencement of *the table* (or heart line). This gives a period of

sixty years, which divides into four parts of fifteen years each. Should the matrimonial line be broken in the middle, measurements must be somewhat differently taken ; one foot of the compass being then placed in the centre of the Mount of Mercury, the other on the knuckle of the little finger. This measurement also gives a period of sixty years, which divides into two parts of thirty years each, the first extending from the centre of the mount to the commencement of the little finger, and the second (being from the thirtieth to the sixtieth year) from the joint to the knuckle of the same finger."

In this ancient work the Percussion is regarded as the starting point of the line of heart, and the Mount of Jupiter as its terminus. This is the converse of modern opinion, and must be carefully borne in mind when experimenting in these measurements.

My own method of measuring the marriage line is very simple, and usually, I think, correct, but I can find no authority for it in any work on palmistry. I take a slanting line from the marriage line to the line of life, and if I find one of the inner life lines, of which I have already spoken, approaching the *Vitale*

at the point to which my slanting line has brought me, I conclude that marriage takes place at that period.

Corroboration should always be sought in the Saturnian, where marriage is usually marked as a complete change in life.

A most important reading of one formation of the marriage line is given in the old German book on "Chiromantia," from which I have recently quoted. It says that when the line terminates in a fork, it is the sign of a broken engagement, and of the truth of this reading I am firmly convinced, having tested it over and over again. Once, in the case of an elderly lady, whom I knew intimately, I thought it impossible that this reading should be correct, for I knew she had married at eighteen. So absurd did it seem to me to suggest that an engagement had been entered into and broken off before that age, that I said nothing of the fork, nor of its meaning when telling her fortune. I had, however, on former occasions, found such abundant proof of the valuable testimony afforded by this *sign*, that I could not altogether relinquish my

faith in it, and when the lady whose hand I had told left the room, I said to her daughter, "Forgive a question which seems absurd. I know your mother married at eighteen, but had she not been engaged before then?"

With much astonishment, the daughter replied that it was quite true; her mother had been engaged at seventeen, but had broken it off before the expiration of a year.


In another case, when telling the fortune of a lady who was concealed behind a curtain, only her hands being visible, I said, guided by this fork, "Although married very young, you had previously, and most unwillingly, broken an engagement under the advice of your guardian. But it was well you did so, as you afterwards discovered that the gentleman cared only for your money."

She dropped the curtain, saying, "It is too true; you have told me enough." This lady was a complete stranger to me.

When this fork is at the inner end of the marriage line (that nearest the palm), it is said by

the same German authority to indicate that the rupture of the engagement is due to the person in whose hand the fork appears. At the other end of the line, however, towards the back of the hand, it signifies refusal or jilting. This distinction I do not invariably find correct ; and, although considering such a cross an undoubted indication that an engagement, or something very near one, will be broken by one or other of the persons concerned at the date given by the fork, I do not think it possible to tell which side is active, which passive, unless the chief lines in the hand furnish details which explain and account for the rupture.

In the same chapter, "Von der linie dess Ehestands," I find that the marriage line turning upwards towards the little finger is a sign of old-maidism, and also, I suppose, of bachelorhood, though this is not stated. If the marriage line joins the ring of Venus, the sister heart line, or the Hepatica, it is regarded by this authority as prophetic of riches and happiness, arising from marriage ; but in all such cases, the husband will *be ruled by the wife*. When one strong line cuts



right through the marriage line, it denotes strife and opposition, even lawsuits, connected with marriage.

I have not sufficiently tested the truth of this statement to speak positively as to its value, but that great trouble in married life, often resulting in an appeal to the courts, is marked by lines rising on the Mount of Mercury, and cutting the lines of life, head, heart, and marriage, I am firmly convinced. •

If the matrimonial line is long, strong, and deep, it promises a happy marriage ; but when sloping down into the line of heart, it denotes widowhood ; when broken, or suddenly checked by a deep black or red spot, it has the same signification, but in the two last cases it will be by violent death.

When one of these broken lines is very short, or but partially broken, it tells that some one with whom there has been an idea of marriage, dies. The idea may, however, have been on one side only, for I have seen this sign in the hand of a girl who told me that nothing would have induced her to marry the man in question, although he had fully resolved to

marry her, and having wooed her for years, was on the point of coming back from abroad for another trial, when he died. It seems, therefore, that these lines indicate *grands passions* whether the person in whose hand they appear is active or passive, and they thus add to the number of double meanings, which make the lines of palmistry so hard to follow.

Accuracy can only be ensured by a most careful collection of evidence from all the lines, the testimony of the line of heart being of chief value with regard to these broken marriage lines. Should great grief connected with some one greatly loved be marked in the line of heart by a deep red spot, or by a break connected with a long and clearly cut branch, at a date tallying with that of the break in the marriage line, it clearly shows that death has been the cause of the trouble.


Both hands, however, must always be consulted, a single sign is rarely fatal, and it is forgetfulness of this which leads novices in palmistry to terrify themselves and others by imaginary discoveries, which bid fair to become as dangerous to peace of mind as *the nostrums* of quack doctors are to health of body.

CHAPTER XVI.

THE RASCETTE.

THE Rascette is the line which marks the junction of hand and wrist. One, or occasionally two, similar lines may be seen below this bracelet, as the Rascette is often called, but only those quite near it have any significance. Should there be three such lines close together, unbroken and distinctly marked, they form what is called the royal or magic bracelet, which is supposed to signify good health, long life, and great riches. I have only seen this bracelet in three cases, in one of which the hand showing it was that of a very rich man, whose health was certainly excellent; in the other two cases its testimony to good health was undoubtedly well founded, but the riches have yet to come. As, however, these possessors of the magic bracelet are quite young, time may fulfil its predictions.

A single line promises happiness, if unbroken, deep, and clear; it also indicates calmness of dis-



position. Should the lines of the Rascette be chainified, especially the first, it signifies a life of labour, which may, however, ultimately be crowned with success, should other signs be favourable.

A cross in the centre of the bracelet (in the centre of the wrist) signifies a legacy, according to ancient authorities. My own experience supports this reading, but with qualifications; for the ancients regarded it as signifying a large inheritance, while I have always found that the legacies so marked are exceedingly small, one which I had predicted from such a cross being only twenty pounds!

"Not worth having," said the injured recipient.

According to tradition, a sharp angle formed by two little branches in the Rascette, promises a great inheritance and an honoured old age, especially when a star or cross is marked in the angle. Such a man will be but little subject to illness.

Desbarrolles considers that a line starting from the Rascette, crossing the Plain of Mars, and finishing on the Mount of the Sun, augurs riches and honours, obtained by unexpected favour of a *king*, or some great personage, but that a line

starting from the Rascette close to the Percussion, ascending the Mount of the Moon, and turning towards the Hepatica, announces tribulation and adversity, especially when the line is unequal.

According to tradition, a line going direct from the Rascette to the first finger, indicates long travels.

Should the Rascette form a *quadruple* bracelet, it is a favourable sign, and promises a very long life.

CHAPTER XVII.

THE TRIANGLE.

SEVERAL different Triangles may be marked in the hand, but "*the* Triangle," par excellence, is that formed by the junction of the line of head with that of the line of life, on the one hand, and of the Hepatica with the line of head on the other.

I have already referred to this Triangle in treating of the line of head, but its formation, or non-formation, holds too important a place in Chiromancy for a cursory notice to suffice.

When the Hepatica fails to join the line of head, a good line of Sun may take its place and preserve the Triangle, which, although narrowed, will be none the less perfect; but should neither Hepatica nor line of Sun complete the formation, the Triangle still retains its name.

It is divided into three angles, called "supreme, *right, and left.*" When the lines of life, head,

and liver, are all perfectly formed, the Triangle is also perfect, and it is then significative of good fortune, good health, and long life. When wide and spacious it tells of large views, generosity, nobility of character, and audacity, especially should the lines be red. When small, it signifies poorness of spirit, cowardice, and tenacity.

According to tradition, crosses in the space enclosed by the Triangle, and called the Plain of Mars, signify decapitation, but in this view I do not at all agree. I regard them rather as the sign of battles—if in a soldier's hand, real physical ones, but in a civilian's they simply show struggles to succeed in life.

Desbarrolles regards a single cross in this plain as an evil sign, and places both circles and semi-circles in the same ominous category, although a semi-circle touching the Hepatica is declared by tradition to show a strong and energetic nature.

The supreme angle is marked below the first finger, and is formed by the junction of the line of head with the Vitale.

When the angle is sharp, well made, and clearly

traced, it shows a good disposition, dainty wit, and a noble nature; coarse and confused, it denotes loutish intelligence.

When the line of head turns downwards, through the Plain of Mars, to join the line of life, Desbarrolles considers it an ominous sign, telling of "captivity of the soul," avarice, and a miserable life. My reading of it is somewhat different, and has so far been confirmed by all examples.

I regard it as signifying misfortune in love. Such a person will either never marry the person loved, or will suffer greatly by so doing. I have seen this formation strongly marked in the hand of a man whose *fiancée* died the week after their engagement. Many years after he again fell in love, but his devotion was not reciprocated, and he subsequently married a woman for whom he cared very little.

The right angle is formed by the junction of the Hepatica with the line of life; clear, well formed, and well coloured; it shows a good heart, and promises good health; but when too sharp, *it tells of avarice and delicacy*. If heavy, and

made up of confused lines, it shows an evil nature, rudeness, idleness, and laziness.

The left angle, formed by the Hepatica and the extremity of the line of head, is found between the Mount of the Moon and the Mount of Mars, and promises most of the good qualities already mentioned, when well made, of good colour, and clearly traced.

When the angle is very sharp, it indicates mischief, a nervous temperament, and a sharp tongue, and, if confused, it shows a ponderous spirit, and denotes inconstancy.

CHAPTER XVIII.

THE QUADRANGLE.

THE Quadrangle is the space between the lines of heart and head, and is sometimes called the table of the hand. In ancient works on palmistry the line of heart is constantly spoken of as the table line, while the line of head is called the natural line.

When the Quadrangle is wide in the centre, wider at the end nearest the Sun, and widest at the opposite end, which nears the Percussion, it signifies a loyal, faithful, and happy nature, and denotes broad and generous views. Should it be very narrow in the centre, it shows a disposition to injustice, malignity, and deceit, and is an invariable sign of a narrow mind, unless indeed it is a merely physical sign, indicative of asthma. This, the line of life, and the Hepatica, will decide, but it is, of course, possible that it should mean both asthma and *narrow-mindedness*.

Crosses in the Quadrangle are, I consider, of the greatest importance, their testimony often clearing up points marked in the Saturnian and other lines which would otherwise remain shrouded in mystery. Desbarrolles regards a single cross in the Quadrangle as indicative of a disposition to mysticism, but in this I consider him distinctly wrong. The clearest and deepest cross I ever saw was in the hand of a man who took no more interest in mysticism or magic than an elephant. The real meaning of this cross is, I am convinced, that given by a very old work on palmistry.

It says: "A cross, well coloured, in the Quadrangle denotes a good, easy man and true, but who may become the sport of the woman he loves, and by whom his good nature may be perverted. Nevertheless, this man, if he lose his fortune, will be apt to repair it again by his own merit."

This reading I have somewhat elaborated by minute examination of these crosses, and of their connection with the lines of heart and head, of their bearing on those of fate, Sun, and life, and by a careful collection of evidence respecting

their significance. I find them invariable indications of an influence "of opposite sex," as the old palmists have it, the date of which may be ascertained by measuring from the cross to the line of life. Should the cross be connected with the heart line, the influence will be that of a person really loved, but should it touch the head line only, it is mere fascination, the influence being that of some clever and charming person.

The influence that lasts for ever is marked by a cross whose branches touch both the heart *and* head lines.

The variations shown by these crosses are of extreme interest.

I have seen such a cross, deeply, clearly marked, and red in colour, gradually fade until only a shadow of it remained, representing an old love. In one case the influence was undoubtedly very strong at the moment, but, as the branches of the cross had no foundation on the head line, I was convinced that it would not last. This opinion greatly disgusted the man whose fortune *I was telling*. Six months later I again saw his

hand, and said, "The influence is fading fast, and will soon be gone." "It's her fault," he exclaimed, "I try to fan it, but she *will* try to blow it out." "Console yourself," I replied, "you will not be at all unhappy when it is quite out." When next I saw his hand the cross was barely visible. "The influence has quite disappeared," I said, "and you don't miss it." "No," he replied, "you were quite right; I get on better without it."

A cross of this description often tallies with one of the inner life lines already described, and shows that the interest marked by it is more than a matter of friendship. Whether the influence is good or evil, lucky, or unlucky, the effect of the cross on the other lines will show. Should it check the Saturnian, or line of Sun, it will be unlucky, but should these lines improve at a date corresponding to that given by the cross, it shows that it brings good fortune.

CHAPTER XIX.

SIGNIFICATION OF SMALLER SIGNS.

LINES on the far side of the Mount of Mercury, running from the root of the little finger to the line of heart, show children; if long and straight, sons; if slanting, daughters. Care must be taken not to confuse these lines with those showing taste for chemistry, which run nearer the Percussion. I have seen these lines in the hands of women who told me that only most determined opposition prevented their becoming doctors. Once, when a gentleman sent me a sketch of his Mount of Mercury, asking me to search for the "writing star," I found these chemical signs highly developed, and was much surprised, as I had known him for years, and never discovered such a taste. In my reply I mentioned this, and he answered, "I have always been much interested in chemistry; my father studied medicine, and my grandfather was a celebrated physician."

On one occasion at a bazaar, when several gentlemen came to have their fortunes told, I was surprised to find none of these signs in the hand of a man whom the others addressed as "Doctor." I expressed my surprise, and he explained that he was a surgeon, and hated anything to do with chemistry.

I.

There are numberless small signs in Palmistry which vary in meaning according to their position. Stars are perhaps the most important of these signs, denoting events for which the person in whose hand they are marked, is in no way responsible.

Thus—should they signify misfortune, it is not the result of wickedness or stupidity; and should they signify success, it is more likely to be fortuitous than attained by merit.

Occasionally, illnesses are marked by a star. Dropsy, for instance, is indicated by a star on the Mount of the Moon, but this star only refers to dropsy when the line of life and that of fate show an inclination to it. In other cases, it tells of danger by water, the date of which may be ascer-

tained by its position on the Mount. If very low down, close to the Rascette, it is incurred in early childhood, and, if higher up, later in life.

Should a star be found at the extremity of a line of head slanting down the Mount of the Moon, until almost touching the Rascette, there is a strong tendency to madness, which may, however, never be developed.

On the Mount of Jupiter a star is always favourable, indicating a great destiny, honours, and unexpected elevation, and promising that both love and ambition will be satisfied. Should a cross be joined to such a star, it usually indicates marriage with some one of superior position, possibly some royal personage.

A star on the Mount of Saturn is a very ominous sign, always denoting danger, and sometimes assassination. In treating of the line of life, I have given an example of attempted assassination as indicated by such a star.

On the Mount of Apollo a star tells of riches, which are productive of unhappiness, or of *celebrity*, won by chance, and often fatal.

On the Mount of Mercury, it is said to indicate cheating and dishonour, but the reading I gave when treating of the Mount of Mercury is, I consider, far more correct.

A star on the Mount of Mars is supposed to be a sign of murder, on the Mount of Venus it shows trouble connected with marriage.

Stars on the fingers are usually ominous signs, although on the first finger a star may indicate phenomenal success, but should the line of head show a strong tendency to madness this star will corroborate its testimony.

II.

On the subject of crosses I have already said a great deal, and need not again refer to those on the Mount of Jupiter or in the Quadrangle. A cross on the Mount of Saturn shows, I think, that an adverse influence seeks to mar fate, but should the Saturnian be strong and clear it will fail to do so.

A cross on the Mount of Apollo is a bar to success in art or money-making, and on the Mount

of Mercury it shows an inclination to theft. People with this cross have told me that if they were in a different position, they should certainly steal.

On the Mount of the Moon a cross shows self-deception, and consequently falsehood.

On the Mount of Venus it is said to signify one love only, but of the truth of this reading I am by no means sure.

III.

Squares on the mounts give additional force to the qualities promised by them, and tell of justice and good sense. On the lines they indicate preservation from danger, often owing to some apparently chance event. I have seen such a square in the hand of an officer who told me (when I had given the above interpretation) that, owing to a fall from his camel, he had been invalided home from the Soudan just in time, the doctors said, to save his life. Had it not been for this fall, he would have remained out there to die.

In another case, from such a square and a sign

on the third finger, denoting a "fall from a high place," I told a gentleman that (at a date given by the lines of life and fate), he had narrowly escaped death through a fall from some great height. He told me that he was inspecting some building at the South Kensington Museum, and fell from the scaffolding; a projecting plank stayed his further progress, and he clung to it until assistance came.

IV.

Of points and circles I have already spoken, and of islands I have little more to say, except that when seen in the line of life they indicate hereditary illness, or delicacy, the period of which is given by the duration of the island; and I usually find that when an island appears in a broken marriage line it shows that the death causing widowhood is the result of hereditary illness. Islands crossing or cutting the Saturnian, the line of heart, or the line of Sun, sometimes show that fortune has been marred by the interference of some married person.

V.

The signification of Triangles varies according to the mount on which they appear.

A Triangle on Jupiter denotes diplomacy ; on the Mount of Apollo, scientific art, which may mean architecture ; on the Mount of Mars, tactics of war ; on the Mount of Mercury, politics ; on the Mount of the Moon, reason ; and on the Mount of Saturn it is supposed to show a turn for the dark arts.

The sort of lattice-work often seen on the mounts, and called by Desbarrolles "Grilles," signifies obstacles. When a mount is covered by this tracery its good qualities are smothered, and its bad ones brought into prominence. The Mount of Jupiter thus marked tells of egotism, superstition, and pride ; the Mount of Saturn, of misfortune and possibly imprisonment. The Mount of the Sun, of vanity, folly, and chattering ; the Mount of Mercury, of a tendency to theft, ruse, and falsehood ; the Mount of the Moon, of *sadness* and constant discontent, unless in a

very artistic hand, when it may be the sign of a poet. On the Mount of Mars this lattice-work is said to indicate murder.

In whatever part of the hand this tracery appears, it denotes great sensitiveness and often restlessness.

VI.

Branches, chains, and small lines running up the mounts, or following the course of the principal lines, must be studied as line variations. Upward branches are favourable, but those going downward are the reverse.

A number of little lines following one of the chief lines detracts from its strength, and many lines on the mounts have usually a similar effect, although on the fingers such lines denote great energy.

As a rule a single line, rising straight and clear on any mount, is a favourable sign, while on the Mount of Jupiter a single line joining a star indicates forced distinction, which will, however be supported by natural talent.

A strong branch, rising from the line of life and proceeding up the Mount of Jupiter, signifies, when uncrossed and unchecked, success in whatever is most desired. Social success, the attainment of great social position, *when desired*, is constantly marked in this manner.

In studying these small signs, as in all branches of palmistry, the correlation between Chiromancy and Chirognomony must never be forgotten, for their wheels run one within the other, and cannot rightly be understood singly, the neglect of one wheel possibly involving interpretations of the greatest importance.

CHAPTER XX.

DIFFERENCE BETWEEN RIGHT AND LEFT HANDS.

With Reading of the Hands in Photograph.

THE apparent discrepancies between the two hands constantly confuse the palmist, and form a rock on which the faith of many would-be disciples is wrecked. This simply arises from non-comprehension of the difference of testimony afforded by the right and left hands, which is expressed by the old saying, "You are born with your left hand, your right hand you make for yourself."

Cavillers consider that the difference is merely produced by more frequent use of the right hand, and can therefore have no signification beyond that of the manual labour producing it; but the fact that *either* hand may bear the strongest lines militates much against this argument.

My own experience firmly convinces me that the old saying is right.

In the left hand chances and checks, sent by


what I must call Fate, are shadowed, while in the right the use made of them is shown. When in the left hand the Saturnian and line of Apollo are smooth and uncrossed, pointing to prosperity and success, while in the right they are cut, crossed, and broken, until they utterly disappear, wasted opportunities ruining a great career are indicated.

If, on the contrary, the Saturnian and line of Apollo are marred and broken in the left hand, while in the right they rise straight, strong, and clear to their respective mounts, they tell that force of will, talent, and perseverance will conquer adverse influences, and win success and renown, unaided by money or interest.

In some cases the starting point of the Saturnian is not the same in both hands, and this difference is of great importance.

I give a photograph of right and left hands as an example of this.

The line of fate is of wonderful strength and clearness in each hand; but, while starting from the Mount of the Moon in the left hand, in the *right it rises from the Rascette.*



This tells that the success promised by the left hand, arising from the influence of others, is abandoned, the right hand declaring for a race where personal prowess enters unbacked and unaided.

Close scrutiny of these photographs will show that in the right hand the Saturnian is crossed and barred at the commencement, telling of difficulties to be surmounted; later, however, it rises straight and clear, promising ultimate success.

The line of Apollo appears in the left hand at an earlier date, and more clearly marked than in the right, showing that riches would have been won much sooner had not the kindly intentions of Fate been frustrated by personal action.

In the right hand, however, the branch running up between the second and third fingers, and pointing to development of mental qualities, is far stronger than in the left, and this indicates that the career chosen tends to their development, while that sketched in the left hand would, at least partially, have suppressed them.

The line of head in these hands is very sloping while the Mount of the Moon is strongly developed

telling of vivid imagination, the first phalange of the thumb adding to its testimony by its shape and shortness, which tell of inspiration.

The second phalange is very long, indicative of too great a tendency to look on all sides of every question, and also, combined as it is with great development of the Mount of Mars, of love of argument.

This mount further tells of a fair share of courage and of determination to hold its own; and this characteristic is, moreover, confirmed by the line of heart, which, rounding the percussion, declares an inveterate dislike to being beaten.

The first finger is pointed enough to tell of impulsiveness, showing a strong tendency to judge by first impressions, while the length of the first phalange points to love of literature.

The inclination to squareness shown by the second finger indicates love of animals and of sport.

The third finger shows love of art and of the beautiful in all forms by its shape and the length of the phalanges; and the pointed little finger,


with its long first phalange, shows love of eloquence and a knack of finding words to express or veil a meaning, and further betrays, by its tendency to separate from the other fingers, a liking to be liked and a great wish to please.

The photograph of these hands will, I hope, be of service to those who wish to understand the somewhat complicated workings of Chiromancy. The smaller lines and signs, which play so important a part, are not of course visible, clear and admirable as these photographs are, but the chief lines are, I think, sufficiently decided to be easily followed. They, at least, possess the merit of being real lines, photographed from real hands, and the reading given of them I know to be correct.

CHAPTER XXI.

CONCLUSION.

I CANNOT close this volume without some reference to the question so often asked, "How far is a belief in Chiromancy justified by science?" That the relations of mind and body are closely interwoven, and that the mind can and does affect the body, science fully allows. Diseases peculiar to the chief bodily organs are known to have specific effects on the mind, and conversely. As Dr. Bucknill says somewhere: "Neither in health nor disease is the mind imprisoned in one corner of the body; when a man is mad, he is mad to the ends of his fingers." So far, therefore, science justifies the theory that mental qualities may be discovered in the hand, as elsewhere in the body. But Chiromancy goes further, and connects special lines with special qualities, without producing any proof of real causal connection which science can accept. The fact that certain lines and certain



qualities co-exist in the same individual gives only the doubtful proof of causal relations between the two, belonging to arguments based on the method of agreement.

The kind of proof that is wanted, considering the difficulty of bringing other methods of scientific proof to bear on palmistry, is a concomitant, variation of line and quality in the same individual, and such proof it is difficult to obtain. The study of any one hand is seldom close and frequent enough to afford many variations, while the difficulty of such study is increased by their irregularity. Persons of quick mind and hasty temper show variations with incredible swiftness, while the hands of more torpid people often do not perceptibly alter from year to year, the interpretation of palmistry being that while minds of the first description change, those of the second continue in the old groove.

Properly to study hand variations, therefore, a variable subject must be chosen ; but I do not find that palmists make any such study ; they say, " We tell you what you know to be true, what

further proof can you want?" and so long as Chiromancy is thus treated, no proof will be obtained, but that it *could* be discovered, I do not doubt. My own experiences show that the line of heart shrinks when faith is destroyed, and that, as an exacting disposition develops, one of its branches will so extend as to cut the root of the first finger (sign of excess), while, as love of money becomes the ruling passion, the head line will gradually lengthen until it bars the entire hand. I am convinced that all changes of life and character are marked in the hand, and are as clear to the palmist as signs of worry and overwork are to the doctor.

The possibility of external past events modifying the lines of the hand by modifying the qualities with which such lines may be correlated, science will, perhaps, admit, but it regards any prediction of future events as a statement that the effect precedes the cause; at first sight I allow that the fulfilment of such predictions does appear impossible, but we must bear in mind that the *future is indissolubly* connected with the past, and not

by one link alone. Every fresh advance of science shows such connection to be closer and closer, and in palmistry present and future are often so nearly allied as to confuse even a skilled palmist. Both are results of the past, usually of the immediate past. In the somewhat rare cases, where distant predictions can be made, the events referred to are generally already planned or anticipated, such as choice of profession, or succession to property.

There is, I think, no doubt that some persons offer greater opportunities than others for the occurrence of striking events in their lives. I suppose this view might be scientifically expressed by saying that some people have greater capacities for response to external stimuli. Take an instance from inanimate nature. Imagine two piano-like instruments, each having a compass of a single octave, but three notes being dead in one, while the other is in perfect order: a set of stimuli in the shape of fingers playing a scale on each instrument would produce a different, and greater, effect on that in perfect order than on the other, because it has greater capacities. In like manner, the

effects produced on various individuals, by application of the same or similar stimuli, will vary conformably with each individual's capacity for response.

Scientific study of palmistry is at present so unthought of that the ground is roughest moorland, where no one has attempted to cut a road, or even put up a finger-post. Such study is, of course, peculiarly difficult, owing to the isolation of phenomena, but many difficulties might, and would, be overcome, were it not that the man of science simply scoffs, and the chiromancist is too contented to care. Pursued, as Galton pursued his researches, and as the Psychical Research Society are pursuing theirs, a sound scientific basis would, I believe, be discovered. Philosophy teaches, with ever-increasing certainty, a belief in the solidarity of the universe, that all the seeming multiplicity of nature in reality reaches back to a single source ; therefore, if all phenomena are connected somehow, and it is impossible to say under what guise the connection may appear, is it possible to say positively that any *given phenomenon* is not, through some hidden

channel, connected with some other phenomenon? And since both lines and events do ultimately come from a common source, however different their histories, a hidden network may connect the two.

A traveller may start for either Birmingham or Bath from the same platform at Paddington, and, by means of the network of railway between them, may travel from one to the other without returning to the common source, Paddington. To thread the network, however, he must seek the aid of Bradshaw, and, so far, the chief point of resemblance between the proprietors of Bradshaw and the writers on palmistry is "that they do not hold themselves in any way responsible for inaccuracies." It is obvious that any attempt to prove palmistry's claim to rank amongst the sciences must fail, unless the inseparable connection between body and mind is fully acknowledged.

At present facts are wholly ignored that meet us at every turn, and it is because of this that what Bacon says of metaphysical-mental philosophy applies so forcibly to palmistry :—"Not only

what was asserted once is asserted still, but what were questions once are questions still, and instead of being resolved by discussion, are only fixed and fed."

APPENDIX.

EXPLANATION OF CHIROMANTIC TERMS.



- MOUNT OF JUPITER. Lump at base of the first finger.
- MOUNT OF SATURN. Lump at base of the second finger.
- MOUNT OF APOLLO, OR THE SUN. Mount at base of the third finger.
- MOUNT OF MERCURY. Lump at base of fourth, or little finger.
- MOUNT OF MARS. Lump on the side of the hand, immediately below the Mount of Mercury.
- MOUNT OF THE MOON. Lump between the Mount of Mars and the wrist.
- MOUNT OF VENUS. Large lump covering the root of the thumb.
- PERCUSSION. Side of the hand opposite the thumb.

RASCETTE. Line dividing the hand from the wrist.

LINE OF HEART, OR MENSALE. Line running across the hand, at the base of the Mounts, to the Percussion.


LINE OF HEAD, OR TABLE LINE. Line running in the same direction as the line of heart, but often taking a more slanting course, and constantly joined to the line of life.

LINE OF LIFE, OR VITALE. Line starting between the thumb and first finger, and turning down towards the wrist, forming a semi-circle round the Mount of Venus.

SATURNIAN, OR LINE OF FATE. Line running up the hand towards the Mount of Saturn, at the base of the second finger.

LINE OF THE SUN, OR OF APOLLO. Line running upwards from the Mount of the Moon, or centre of the hand, towards the third finger, at the root of which the Mount of Apollo is found.

HEPATICA, OR LINE OF LIVER. Line running towards the little finger, from the bottom of the hand ; sometimes from the Mount of the Moon ; *sometimes* from the line of life.



RING OF VENUS. Semi-circle formed by a line rising between the first and second fingers, and ending between the third and little fingers.

QUADRANGLE. Space between the lines of heart and head.

TRIANGLE. Formed by the lines of head, life, and liver.

PLAIN OF MARS. Space enclosed by the triangle.

MARRIAGE LINES. Lines running horizontally from the Percussion to the Mount of Mercury.



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PS



1. The first part of the document is a list of names and dates, which appears to be a record of some kind. The names are written in a cursive script, and the dates are in a more formal, printed style. The list is organized into two columns, with names on the left and dates on the right. The names are: John Smith, James Brown, William Jones, and Thomas White. The dates are: 1812, 1813, 1814, and 1815. The list is followed by a section of text that is also written in cursive. This text appears to be a description of the events that took place during the period covered by the list. It mentions the names of the individuals listed and describes their actions and the circumstances surrounding them. The text is written in a clear, legible hand, and it is organized into paragraphs. The first paragraph describes the events of 1812, the second paragraph describes the events of 1813, the third paragraph describes the events of 1814, and the fourth paragraph describes the events of 1815. The text is followed by a final section of text that appears to be a summary or conclusion of the events described in the list. This text is also written in cursive and is organized into a single paragraph. The entire document is written on a single sheet of paper, and it appears to be a handwritten record of some kind. The paper is aged and slightly discolored, and there are some small stains and marks on it. The handwriting is clear and legible, and the overall appearance of the document is that of a well-kept record.

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